

# Arts and Culture Grade 4

**By:**  
Siyavula Uploaders



# Arts and Culture Grade 4

**By:**

Siyavula Uploaders

**Online:**

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**C O N N E X I O N S**

Rice University, Houston, Texas

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# Chapter 1

## Term 1

### 1.1 (Untitled)Visual Arts: Colour<sup>1</sup>

#### 1.1.1 ARTS AND CULTURE

#### 1.1.2 Grade 4

#### 1.1.3 PERSONAL AND SOCIAL SKILLS

#### 1.1.4 Module 1

#### 1.1.5 VISUAL ARTS: COLOUR

##### 1.1.5.1 VISUAL ARTS: COLOUR

Activity 1 (individual/group work)

##### 1.1.5.2 To be introduced to the primary colours [LO 3.7]

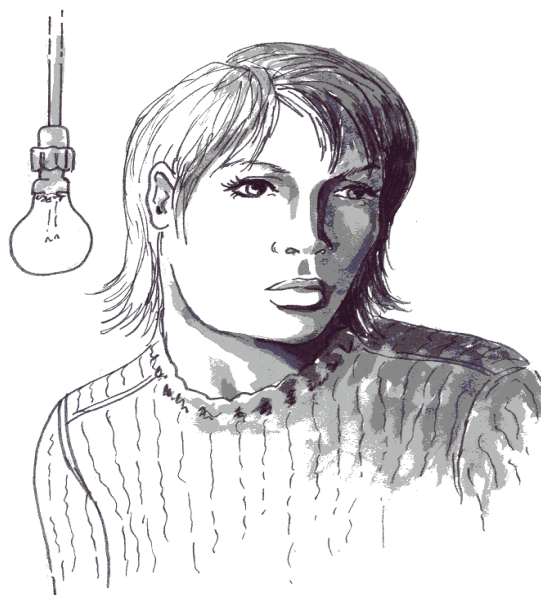
- On a clean sheet of paper draw three columns and write down the names of the following three colours at the top of the columns: column 1 – **YELLOW**, column 2 – **RED**, column 3 – **BLUE**.
- Now look around you, both inside and outside the classroom, and write down the names of all the objects that have those colours. Look on your educator's table, at the clothes of everyone in the classroom, the things in your pencil case or school case, at the things lying on your own desk, posters against the walls, anything outside the classroom – in the sky, etc.
- The class must be divided into three groups – a **yellow** group, a **red** group and a **blue** group. Learners in the yellow group must now only work with yellow.
- If you belong to the **yellow** group, for example, you must together make **ONE** list of all the objects, at least twenty, that are **yellow**.
- Next you must draw a **circle** around all the objects on your lists that are a **light** yellow (or light red, or light blue). These light colours are **tints**. Around the objects that are **dark** yellow (or dark red, or dark blue) you must draw a square. These dark colours are **shades**.
- These three colours, yellow, red and blue, are called **PRIMARY COLOURS**. All other colours are a mixture of these three colours. Remember that yellow, red and blue **cannot** be mixed or created – they are used to mix all the other colours.
- In the next activity we are going to learn how to make the primary colours lighter or darker, but we must first allow each group to complete the following questionnaire:

Questionnaire

---

<sup>1</sup>This content is available online at <<http://cnx.org/content/m24504/1.1/>>.

1. With which primary colour is your group working?
1. How many other primary colours are there? Name them.
1. What do we call a lighter version of your colour?
1. Describe how you would make a shade of your colour.
1. Look at the drawing below and then answer the questions:



**Figure 1.1**

- (a) Where does the light come from?
- (a) On what side of the face is the light falling?
- (a) If the face were only painted with blue, how would we show where the light falls?
- (a) How will we show where the shadows (they are away from the light) are?
- (a) Name three other objects in the class where light and shadows are falling.

### 1.1.5.3 Activity 2: (individual within a group)

#### 1.1.5.4 To learn to create tints and shades [LO 3.7]

- You must continue to work in your colour group. On your own, use a scale like the one below to first mix your group's colour with white and then with black. A scale of **tints** (the colour mixed with white) and **shades** (the colour mixed with black) is created.
- The colour of your group is painted in the middle block. In the four blocks to the left, your colour is mixed with increasing amounts of white and the colour becomes lighter to the left of the scale (**tints**). In the four blocks to the right, your colour is mixed with increasing amounts of black and will become darker to the right of the scale (**shades**).

Example of scale

Yellow mixed with white					Yellow mixed with black			
This should almost be white	Add even more white	Add some more white	Add some white	Primary YEL-LOW	Add some black	Add some more black	Add even more black	This should almost be black

Table 1.1

### 1.1.5.5 Activity 3: (Group work / individual)

#### 1.1.5.6 To make a collage [LO 3.7]

- Take an old magazine and tear out all the tints (light) and shades (dark) of your group's primary colour (yellow, red or blue) – as much as possible!
- In your group make a drawing of a simple landscape or nature scene with, for example, a tree, flowers, a mountain, the sun, et cetera.
- Now, as a group, you must use your pieces of paper to make a landscape (trees, mountains, clouds, rocks, all the exciting things we see outside or in the veld). You can tear the paper into smaller pieces or use a couple of pieces to make something. Such a picture we call a '**collage**'.



Figure 1.2

- Now you must take a clean sheet of paper and make a painting similar to your collage. You must use your primary colour (yellow, red or blue) plus white and black. Such a painting is called a **monochrome painting**. **Mono** means one and **chrome** means colour. It is a one colour (plus black and white) painting. Remember that the light colours (tints) show from which direction the light (the sun) is shining, and that the darker colours/shades will show the shadows that are away from the light source.



Figure 1.3

---

### 1.1.6 Assessment

**LEARNING OUTCOME 3: PARTICIPATION AND COOPERATION** The learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.

#### 1.1.6.1 Assessment Standard

We know this when the learner:

3.7 collaborates with others to plan the making and use of masks, crafts, artefacts, costumes, collages or puppets using natural, waste or found materials with due regard to environmental concerns.

## 1.2 Music<sup>2</sup>

### 1.2.1 ARTS AND CULTURE

#### 1.2.2 Grade 4

### 1.2.3 PERSONAL AND SOCIAL SKILLS

#### 1.2.4 Module 2

### 1.2.5 MUSIC

#### 1.2.5.1 MUSIC

#### 1.2.5.2 Activity 1

#### 1.2.5.3 To investigate tone colour [LO 3.6]

What is tone colour?

Try the following: Let everyone close his / her eyes. Then each one must say the same sentence, one by one and separately. (The educator can decide the order of this.) The rest of the class must try to identify who is saying the sentence – they must recognise the voice. You will find that everyone sounds different – each one has their own tone colour / timbre!

Figure 1.4

#### Step 1

Sing the song Red, Yellow, Blue.

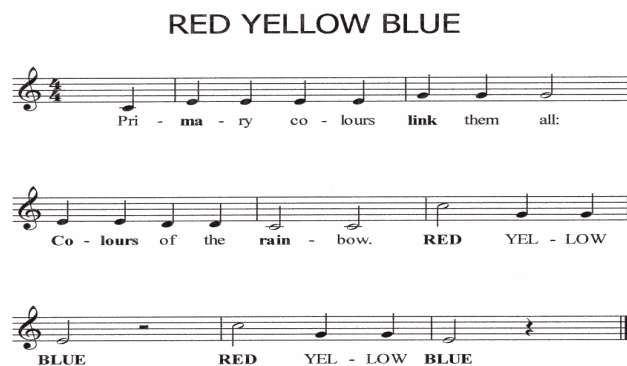


Figure 1.5

#### Step 2

<sup>2</sup>This content is available online at <<http://cnx.org/content/m24507/1.1/>>.

- The class divides into three colour groups:

**Red** - voices

**Yellow** - body percussion (we use our bodies as musical instruments)

**Blue** - rhythm instruments (rhythm blocks)

- Learn the song given above. Each group performs the song using the ‘instruments’ as indicated. The different tone colours of the different instruments must be listened to/observed. Instruments can be changed from group to group.
- Perform the song on your “instrument”.

RED	YELLOW	BLUE
Voice	Body percussion	Rhythm blocks
Sing	Clap hands	Knock blocks
Hum	Click fingers	Rub blocks

**Table 1.2**

- Observation

Does the Blue group sound the same as the Red group?	
Does the Blue group sound the same as the Yellow group?	
Does the Yellow group sound the same as the Red group?	

**Table 1.3**

Every voice and every instrument therefore has a specific tone colour that makes it unique and different to all others. The different sounds in music are called tone colours or timbre. (Pronounced: taem-br)

#### 1.2.5.4 Activity 2

#### 1.2.5.5 To investigate how tone colour can be changed [LO 3.6]

HOW CAN I MAKE THE TONE COLOUR LIGHTER OR DARKER?



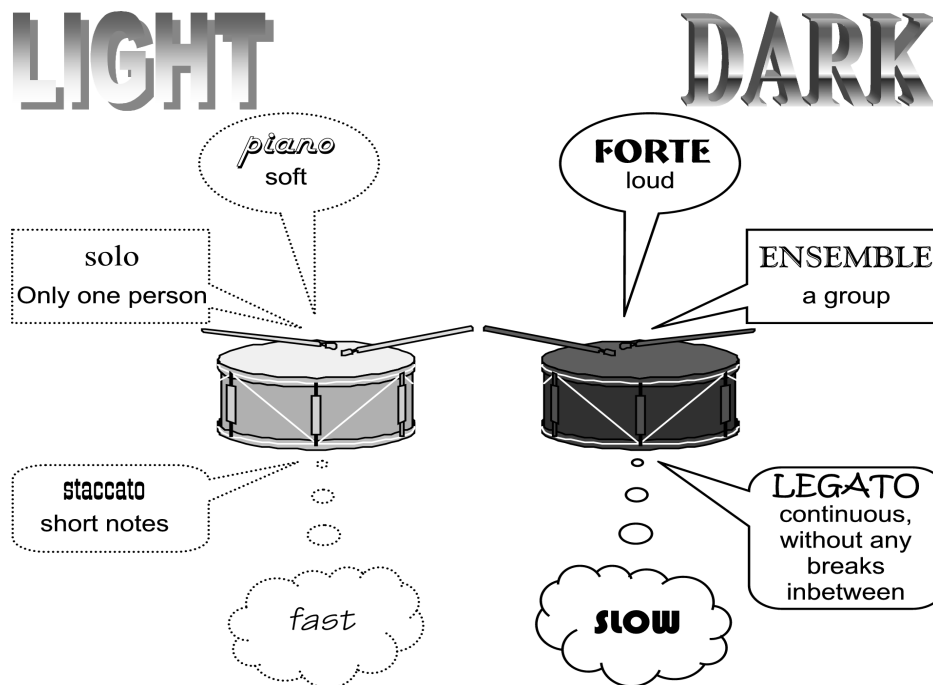


Figure 1.6

**Method**

Each colour group must divide into two - light and dark. Perform the song on the various instruments as indicated. Listen carefully to your teacher's instructions!

1. Distinguish between loud and soft.

RED		YELLOW		BLUE	
piano	FORTE	piano	FORTE	piano	FORTE

Table 1.4

2. Distinguish between **fast** and **slow**, i.e. TEMPO.

RED		YELLOW		BLUE	
fast	SLOW	fast	SLOW	fast	SLOW

Table 1.5

3. Distinguish between **staccato** and **legato**.

RED		YELLOW		BLUE	
staccato	LEGATO	staccato	LEGATO	staccato	LEGATO

Table 1.6

- **Staccato** (pronounced stak-kaa-toe) sounds like a ball bouncing or raindrops falling – in other words, short sounds.



Figure 1.7

**Legato** (pronounced le-ghaa-toe) sounds like a piece of bubble gum being stretched, in other words, keep-it-going and no-stopping.



Figure 1.8

1. Distinguish between solo and group.

When one person sings on his or her own or a single instrument is played, we call it a **solo**.

When a group sings together or instruments are played together, we call it an **ensemble**.

RED		YELLOW		BLUE	
solo	ENSEMBLE	solo	ENSEMBLE	solo	ENSEMBLE

Table 1.7

1. Now try different combinations, e.g.

Red + Yellow: fast and soft

Red + Yellow + Blue: soft, staccato and fast

6. Possible combinations:

7. The best combination:

Complete the following checklist:	YES	NO
I can distinguish between <b>LIGHT</b> and <b>DARK</b>		
I can distinguish between <b>solo</b> and <b>ENSEMBLE</b>		
I can distinguish between <b>piano</b> and <b>FORTE</b>		
I can distinguish between <b>staccato</b> and <b>LEGATO</b>		
I can distinguish between <i>fast</i> and <b>SLOW</b>		

Table 1.8

## 1.2.5.6 Activity 3

## 1.2.5.7 How to sing a round [LO 3.5]

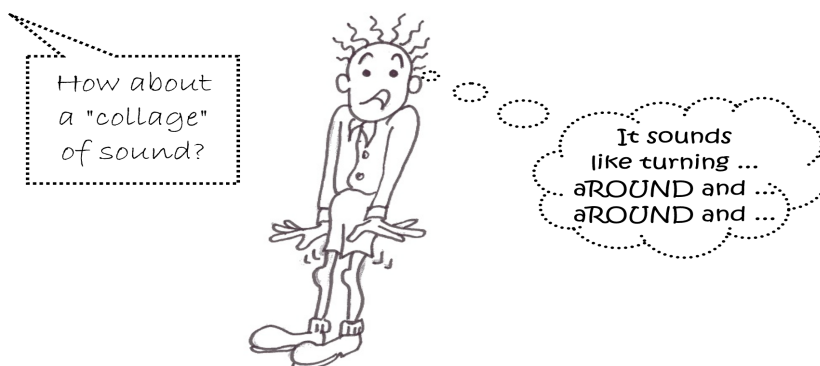


Figure 1.9

GROUP 1

Pri - ma - ry co - lours link them all: Co - lours of the rain - bow.

GROUP 2

ma - ry co - lours link them all: Co - lours of the rain - bow. RED YEL - LOW BLUE

link them all: Co - lours of the rain - bow. RED YEL - LOW BLUE

BLUE RED YEL - LOW BLUE Pri - ma - ry co - lours link them all:

Figure 1.10

You have sung a Round!

When two or more groups sing the same song, but come in at different places/times, we call it a **round**.

- Try the following combination:

LIGHT GROUP	DARK GROUP
piano, staccato	FORTE, LEGATO

Table 1.9

- Each group discusses and then decides upon a specific combination. You can't use the slow/fast combination as **EVERYONE MUST KEEP THE SAME TEMPO!** First practice the combinations and then sing the round.
- Record the final product on a tape recorder.

Words	Primary colours link them all	Colours of the rainbow	RED YELLOW BLUE	RED YELLOW BLUE
<i>continued on next page</i>				

Example	Staccato	Staccato	LEGATO and FORTE	LEGATO and piano
I am in the <b>group</b>				

Table 1.10

- Listen to your recordings. How do you feel about them? Are there any suggestions for improvements?

ARE YOU ABLE TO DECIPHER THIS GRAPHIC REPRESENTATION OF THE ROUND?

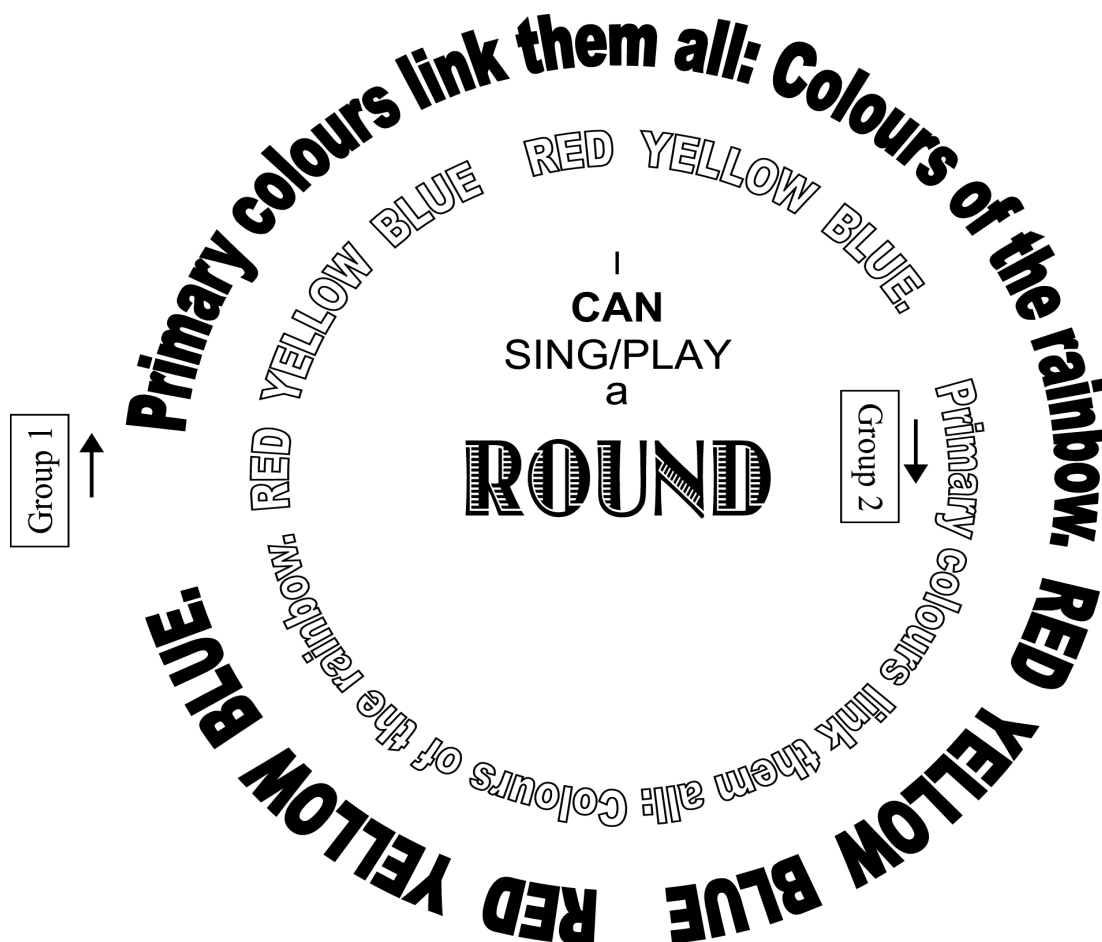


Figure 1.11

### 1.2.6 Assessment

**LEARNING OUTCOME 3: PARTICIPATION AND COOPERATION** The learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.

### 1.2.6.1 Assessment Standard

We know this when the learner:

- sings and/or plays canons, rounds and two-part songs with other learners, using natural, manufactured and found instruments;
- plays simple wind instruments such as a Kazoo or Tshikona/Dinaka pipes or percussion instruments such as shakers in harmony with others.

## 1.3 Drama<sup>3</sup>

### 1.3.1 ARTS AND CULTURE

#### 1.3.2 Grade 4

### 1.3.3 PERSONAL AND SOCIAL SKILLS

#### 1.3.4 Module 3

### 1.3.5 DRAMA

#### 1.3.5.1 DRAMA

##### 1.3.5.2 Activity 1

##### 1.3.5.3 To use props as stimulus material [LO 3.3]

#### THE BALL

##### Exercise 1:

- Bring a ball to the class – any size, colour or texture.
- Divide into small groups ( 5 - 8 learners per group).
- Improvise a situation in which a ball, or balls, is/are used.
- The ball must be used as a prop and can represent different things and different moods.
- Work on the scene for five minutes.
- The scene must be one minute long.
- Perform the scene to the rest of the class.

##### 1.3.5.4 Activity 2

##### 1.3.5.5 To draw and develop ideas when planning a drama [LO 3.4]

##### 1.3.5.5.1 THE BALL: A PLAY

With this activity you are going to construct and create a short play derived from the previous exercise.

##### Exercise 2:

- You already have a title for the play: *The Ball*.
- Select scenes from the previous exercise.
- Construct the scenes in such a way that it makes a sensible play of about five minutes.
- Have your educator write down the plot and dialogue on the blackboard – this will be the script.

- Select and volunteer for the following portfolios:

---

<sup>3</sup>This content is available online at <<http://cnx.org/content/m24688/1.1/>>.

- actors
  - props masters (look after the props)
  - costumes
  - director
  - stage hands
  - stage manager
  - prompt (reads the lines to the actors if they forget it)
- Rehearse the play.
  - Perform the play.

#### **Hints in creating and developing your play:**

- The ball can be anything you want it to be – be creative!
- Choose a character you would like to portray.
- Where do you want your play to take place?
- What do you want to say?
- How are you going to do it?
- What is your character going to wear?
- Do you want other props to be part of the play?

### **1.3.6 Assessment**

**LEARNING OUTCOME 3: PARTICIPATION AND COOPERATION** The learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.

#### **1.3.6.1 Assessment Standard**

We know this when the learner:

3.3 collaborates in imaginative use of simple props as stimulus material, showing how the same object can represent different things and different moods;

3.4 draws on and develops own and others' ideas when planning and devising dramas.

## **1.4 Dance/Movement<sup>4</sup>**

### **1.4.1 ARTS AND CULTURE**

#### **1.4.2 Grade 4**

#### **1.4.3 PERSONAL AND SOCIAL SKILLS**

#### **1.4.4 Module 4**

#### **1.4.5 DANCE/MOVEMENT**

##### **1.4.5.1 DANCE/MOVEMENT**

##### **1.4.5.2 Activity 1**

##### **1.4.5.3 To warm up [LO 3.1]**

Locomotoric movements:

Walking

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<sup>4</sup>This content is available online at <<http://cnx.org/content/m24819/1.1/>>.

- forwards and backwards with music, using as much space as possible without walking into each other.
- without music

**heavy:** walk heavily with bent legs and back (low level) to your own rhythm – like an elephant, follow someone and walk to the same rhythm, change direction and follow someone else.

**on your toes:** quietly, like a fairy (high level).

- with music

**jerkily:** with stiff legs and straight knees like a robot.

**stately and straight:** as in a procession.

Create your own combinations and images

Running

Explore variations of running.

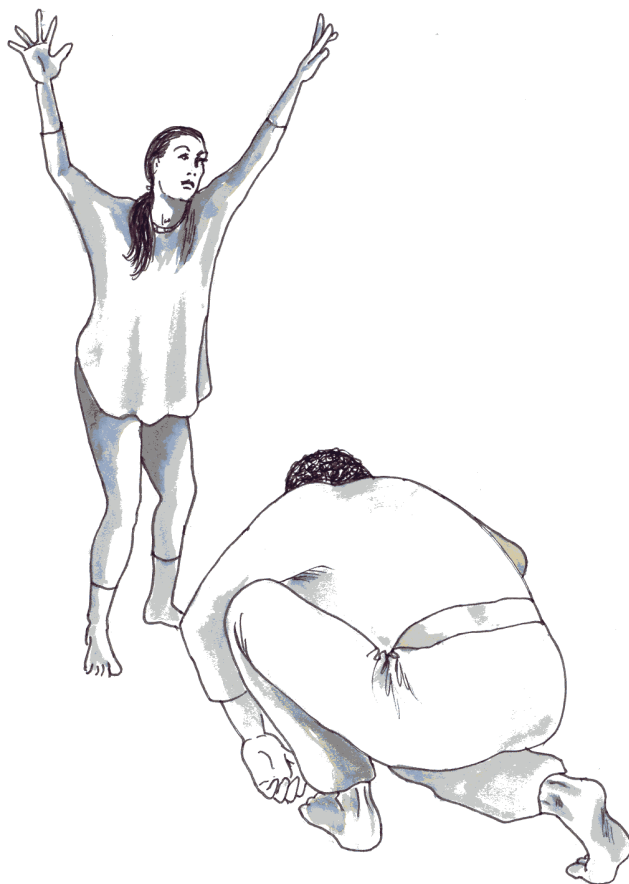
- **Suddenly** changing direction – often.
- Long strides.
- **With knees** bent and held high.
- As if on loose sand.
- As if running **up a mountain** – and **then down**.
- Create your own combinations and images.

Non-locomotoric (Axial) movements (turn, bend, stretch, push and swing)

Explore **bending and stretching** of different parts of the body, e.g.

- change shape by **stretching** different parts of the body in any direction and then **contracting (bending)** in the opposite direction by turning the body and making it smaller;
- stretching and contracting in different shapes and directions and with changing speed and force.





**Figure 1.12**

Suggested combination in pairs:

Outward movement or stretching to four counts followed by an inward movement or contracting to four counts in a sustained or flowing manner (*legato*). Repeat the series three times in different directions and making different shapes.

Repeat the stretching and contracting combination with sharp and quick movements (*staccato*).

Create your own combinations.

. Complete the following checklist:	YES	NO
I followed the instructions		
I can distinguish between legato and staccato		
I can create my own movement combinations		
I can create different shapes in the stretching movements		
I can work contrary to a partner		
I can run in different ways		

**Table 1.11**

### Breathing and spinal warming up

- Breathe in deeply to a count of four, gradually lifting arms sideways and stretching the spine.
- Breathe out to a count of four and let arms come down gradually.
- Repeat breathing in and out to a count of eight.
- Also to a count of eight, ‘roll’ the spine down - beginning from the head, and following through with the shoulders, the chest and hips – until the body is bent double.
- “Roll” the spine back up to another count of eight – beginning with the navel, chest, shoulders and head – until the back is straight once more.
- Repeat.
- Work in pairs, opposite one another, back to back or in contrast (while the one does the breathing the other can begin with the spinal ‘roll’).
- Create your own combinations and add stretching exercises.

### Spinal warming up

Stand with feet comfortably set apart, knees slightly bent. Let the head fall/roll onto chest slowly and then gradually further down, as low as possible – until your bottom points to the ceiling: the body is now folded double with knees still slightly bent. Relax shoulders and let your arms hang relaxed. With the reverse ‘roll’, begin ‘rolling’ back the spine from the navel (head still on the chest) until the back is once again straight and the head is returned to its position in balance with the spine. Avoid tension in the head and neck.

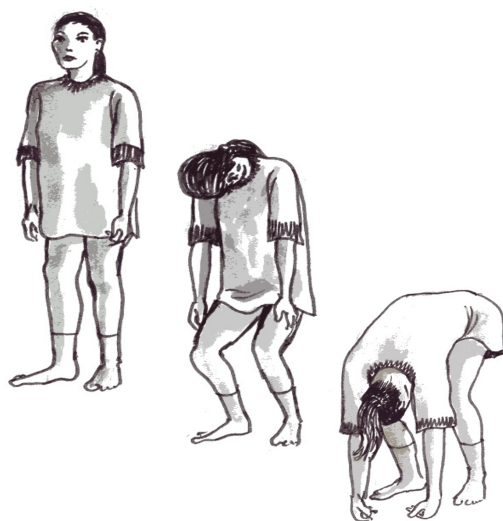


Figure 1.13

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### Swings

- Swinging movements like those of a pendulum. The swings must seem to be easy and relaxed.
- Stand comfortably with feet apart and swing arms forwards and backwards; from side to side and in a figure eight with the emphasis on the downward part of the swing and a momentary hesitation on the upward part of the swing; move the body weight with the swinging movement.
- Suggested combinations: swing one arm from side to side to a count of four, repeat with the other arm for four counts, repeat with both arms to a count of eight. Start with small movements and build up gradually to large circular movements, using the whole body.
- Make your own combinations and alternate with stretching, e.g. swing arms in any way for a count of four and then stretch in any direction for a count of four.
- Work in pairs, in rows or in canon.

### JUMPING/LOCOMOTORIC MOVEMENTS

**Jumping** from two feet. Bend the knees and push simultaneously with feet (jump), stretch knees and toes while in the air. Landing from the jump takes place through the toes, metatarsals and heels, followed by bending of the knees.

- Jump forwards, backwards, right and left.
- Jump, with quick, repetitive movements, up and down like a ball.
- Jump like a frog, a kangaroo, a grasshopper.
- Jump from one foot to the other.
- Jump over water, over a gate.
- Hop on one foot.

Suggested combination: four jumps on both feet (count to four), two jumps on right foot, two jumps on left foot (count to four), four jumps forwards, alternating feet (four counts) and freeze taking in an angular shape for four counts.

Make up your own combinations of jumps and movements; teach these to your partner.

### QUESTIONNAIRE

1. Why do we warm up the body?
1. Give an example of a legato movement.
1. Name the different levels in dancing.

#### 1.4.5.4 Activity 2

#### 1.4.5.5 To improvise and compose dance sequences [LO 3.2]

- **Use your imagination for movements** e.g. *Fast*: an arrow, a squirrel, a jet aeroplane, fire; *Slow*: ice melting, a tortoise, big trees, the sun setting; *High*: kites, white clouds, climbing stairs; *Low*: caterpillars, white rats, worms; *Turning/spinning*: curling smoke, cd discs, wheels, tops, etc.
- **Explore** “*to be*”, “*to do*” or “*feel*”, e.g. Water: “**to be**”: soap bubbles, rain, waves, etc.; “**to do**”: blow and play with soap bubbles, water ski, swimming in and under water, etc. ; “**feel**”: weightless or floating, walking in cold water, etc.
- Work in groups or pairs and **create a short dance sequence** inspired/stimulated by an idea, a poem, a song or music that is clearly descriptive. The chosen material will determine the movements. It is important that the sequence has a clear beginning, middle and ending and that these parts can be distinguished from one another.

omotoric movements)

#### 1.4.6 Assessment

**LEARNING OUTCOME 3: PARTICIPATION AND COOPERATION** The learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group.

##### 1.4.6.1 Assessment Standard

We know this when the learner:

- 3.1 works creatively in dance with props, costumes, found and natural objects and instruments, alone and in groups;
- 3.2 sensitively uses the concept of personal (own) and general (shared) space in dance explorations.

# Chapter 2

## Term 2

### 2.1 Music: Rhythmic Patterns<sup>1</sup>

#### 2.1.1 ARTS AND CULTURE

#### 2.1.2 Grade 4

#### 2.1.3 EXPRESSION AND COMMUNICATION

#### 2.1.4 Module 5

#### 2.1.5 MUSIC: RHYTHMIC PATTERNS

##### 2.1.5.1 MUSIC

##### 2.1.5.2 Activity

##### 2.1.5.3 To create and apply rhythmic patterns [LO 4.4, 4.5]

###### Step 1

List possible means of transport and add a song about a specific type. If you have a recording available, share it with the rest of the class.

Transport	Song

**Table 2.1**

###### Step 2

When **boats and aeroplanes** are in distress, they use a signal based on the **Morse code**.

Morse code consists of short and long sounds ([U+F0B7] [U+25AC]). Music also consists of short and long sounds; therefore the Morse code is useful in **notating** music.

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<sup>1</sup>This content is available online at <<http://cnx.org/content/m24822/1.1/>>.



Figure 2.1

**Step 3**

Clap and say the following rhythmic patterns:

---

Train
■
Ta-xi
● ●
Ae-ro-plane
● ● ■
Boat
■
Horse-cart
■ ■
Mo-tor-bike
● ● ■
He-li-cop-ter
● ● ● ●

Figure 2.2

**Step 4**

Combine any two patterns and clap them.

Example:

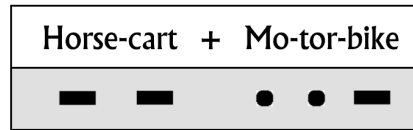


Figure 2.3



Table 2.2

**Step 5**

Clap the new pattern.



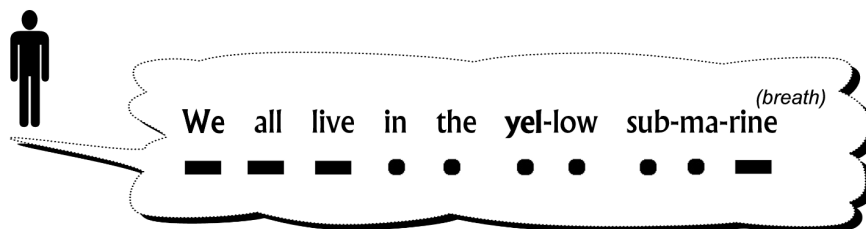
Figure 2.4

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### 1. The **Imitate** Game

In this game you do exactly what your educator does!

Teacher says!



You imitate!

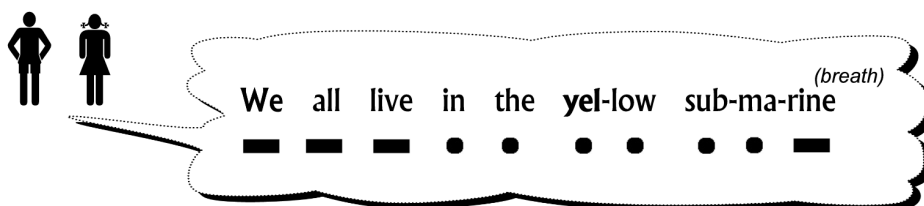


Figure 2.5

### 1. The **Repeat** Game

In this game you repeat the same phrase three times – everyone together!

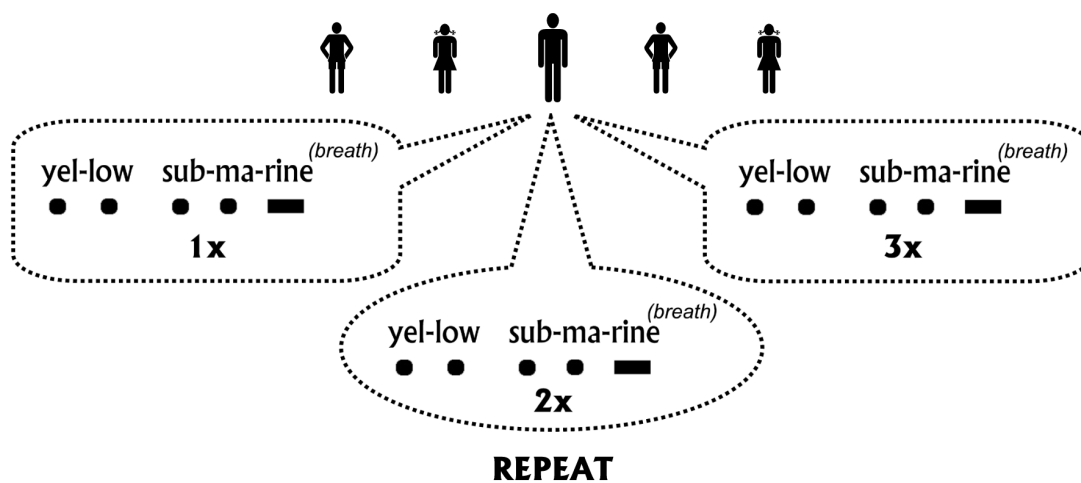


Figure 2.6



### 1. The **Call and response** Game

In this game the educator asks the question and you answer.

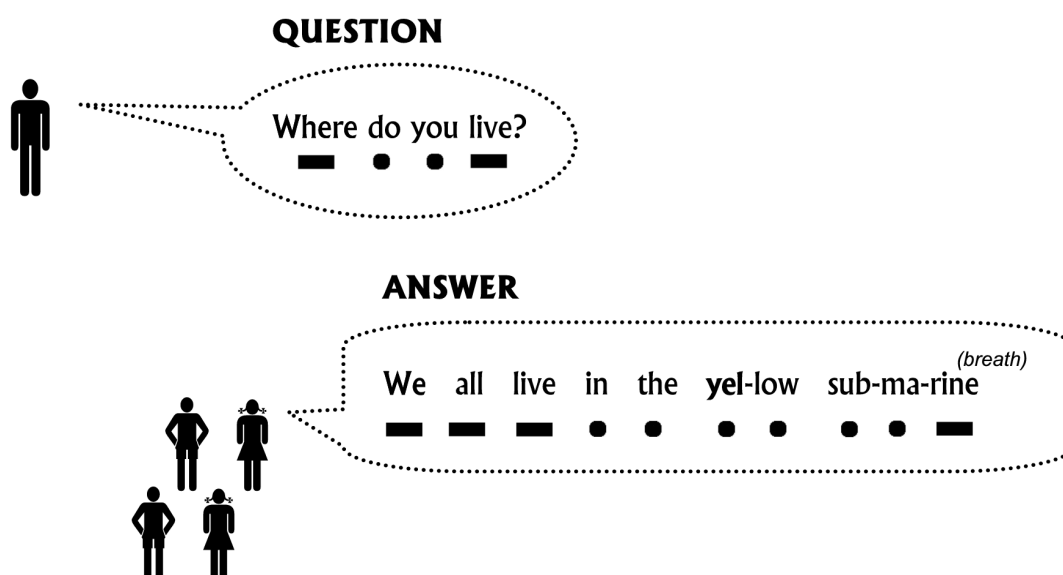
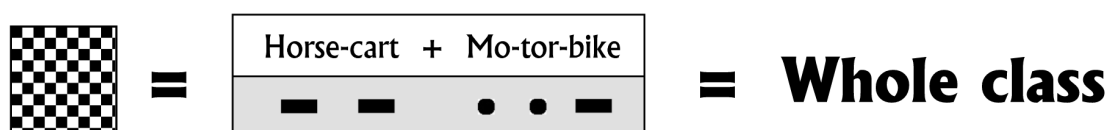


Figure 2.7

### 1. The **Rondo** Game

Class Jane Class John Class Bill Class Chris Class



For the rest of the symbols: individual learners with different patterns



Figure 2.8

### 2.1.6 Assessment

#### LEARNING OUTCOME 4: **EXPRESSION AND COMMUNICATION**

The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.

##### 2.1.6.1 Assessment Standard

We know this when the learner:

- 4.4 uses voice, body and found or made instruments to accompany stories, dances or songs;
- 4.5 uses sounds in free rhythm patterns to create sound images to accompany stories and dances.

## 2.2 Music: Accompany a song<sup>2</sup>

### 2.2.1 ARTS AND CULTURE

#### 2.2.2 Grade 4

#### 2.2.3 EXPRESSION AND COMMUNICATION

#### 2.2.4 Module 6

#### 2.2.5 MUSIC: ACCOMPANY A SONG

##### 2.2.5.1 ACCOMPANY A SONG

##### 2.2.5.2 Activity

##### 2.2.5.3 To accompany a song [LO 4.4]



Figure 2.9

---

In the town where I was born  
 Lived a man who sailed the sea.  
 And he told us of a life  
 In the land of submarines.  
 So we sailed up to the sun  
 'Till we found the sea so green  
 And we lived beneath the waves

---

<sup>2</sup>This content is available online at <<http://cnx.org/content/m24823/1.1/>>.

In the yellow submarine  
 WE ALL LIVE IN THE YELLOW SUBMARINE.  
 YELLOW SUBMARINE YELLOW SUBMARINE  
 WE ALL LIVE IN THE YELLOW SUBMARINE.  
 YELLOW SUBMARINE YELLOW SUBMARINE  
 And our friends are all on board  
 Many more of them live next door  
 And the band begins to play:  
 WE ALL LIVE IN THE YELLOW SUBMARINE.  
 YELLOW SUBMARINE YELLOW SUBMARINE  
 WE ALL LIVE IN THE YELLOW SUBMARINE.  
 YELLOW SUBMARINE YELLOW SUBMARINE  
 As we live a life of ease  
 Every one of us has all we need  
 Sky of blue and sea of green  
 In our yellow submarine (3)

- Sing the song
- Complete the Morse code:

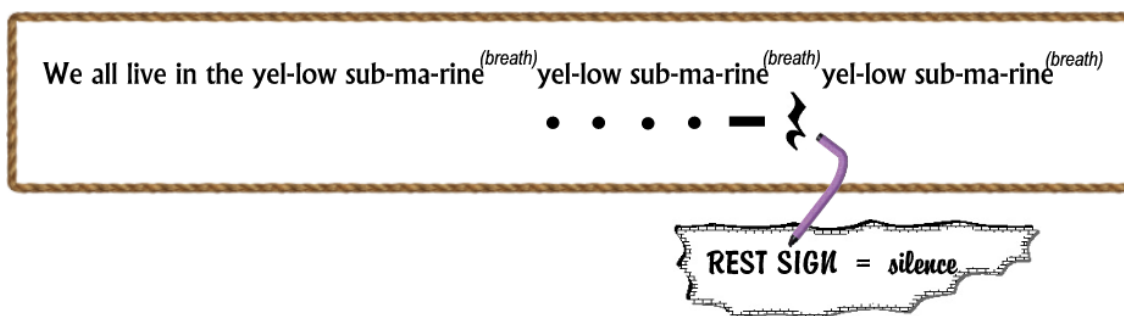


Figure 2.10

- Write your own pattern for accompaniment: first the words then the Morse code.



**Figure 2.11**

---

- Accompany the song according to the teacher's instructions!
  - Complete the rest of the song using appropriate symbols (form).
  - Listen to the theme music from the film *Titanic* (My heart will go on). Write down the pattern.
- 



**Figure 2.12**

---

### **2.2.6 Assessment**

#### **LEARNING OUTCOME 4: EXPRESSION AND COMMUNICATION**

The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.

##### **2.2.6.1 Assessment Standard**

We know this when the learner:

- 4.4 uses voice, body and found or made instruments to accompany stories, dances or songs.

## 2.3 Music: Create a sound scene<sup>3</sup>

### 2.3.1 ARTS AND CULTURE

#### 2.3.2 Grade 4

### 2.3.3 EXPRESSION AND COMMUNICATION

#### 2.3.4 Module 7

### 2.3.5 MUSIC: CREATE A SOUND SCENE

#### 2.3.5.1 CREATE A SOUND SCENE

#### 2.3.5.2 Activity

#### 2.3.5.3 To create a sound scene or picture [LO 4.5]

- **Homework assignment:** Gather information on trains and stations in your own environment, as well as in the rest of the world. (Day trains, overnight trains, goods trains, underground trains, underwater trains, big stations, small stations, etc.)



Figure 2.13

---

Look closely at the scene of a station platform

A SCENE AT A STATION

---

<sup>3</sup>This content is available online at <<http://cnx.org/content/m24826/1.1/>>.



Figure 2.14

Complete:  
What do you SEE?

	People talking

Table 2.3

What do you HEAR?

	People talking	Blah blah blah

Table 2.4

Add as many sounds as possible to the illustration. Remember there is no right or wrong!  
Example:



Figure 2.15



Figure 2.16

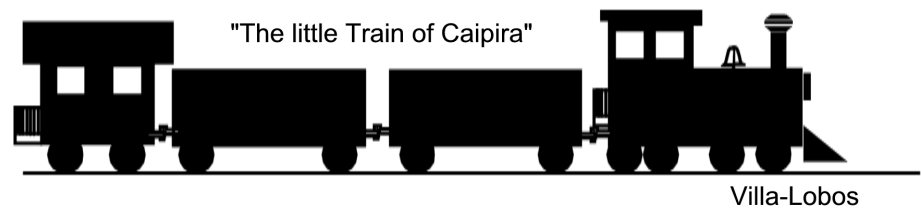


Figure 2.17

---

Listen to the music. Indicate with a tick ([U+F034]) whether you have heard the following:  
What do you HEAR?

The little train starting to accelerate	
The rhythm of the train	
The little train going up a steep hill	
The whistle of the train	
Escaping steam	
The brakes of the train on the railway line	

Table 2.5

The music "drew" a picture of the little train in sound. Draw the little train as you see it.  
What do you SEE?





Figure 2.18

---

The **music instruments** imitated the sounds made by the little train. Give more examples (voice or instrument available) of sounds that can be used to imitate a train. Use your voice or any instruments you have available.

Train	
Escaping steam	
Train wheels on railway line	
Whistle	
Brakes of train	

Table 2.6

Complete:  
is the composer of *The little train of Caipira*.  
A composer is

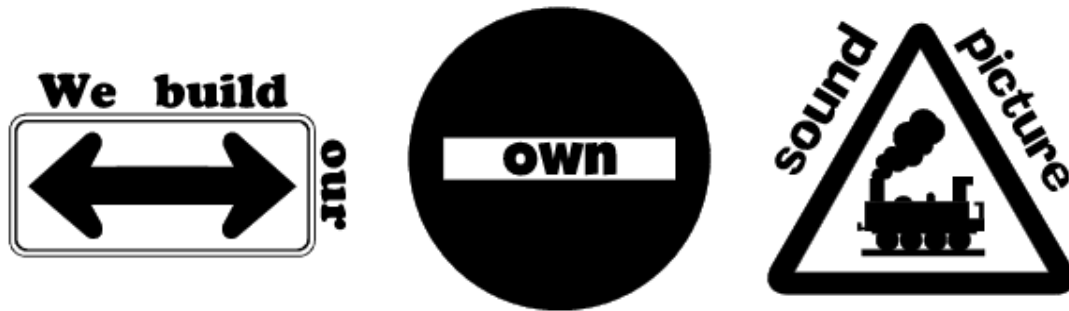


Figure 2.19

---

The clues follow – do precisely as your educator says!



Figure 2.20

---

Everyone can *improvise* now!  
 To improvise means:  
 You have used four patterns. Draw the four patterns.

Pattern 1	
Pattern 2	
Pattern 3	
Pattern 4	

Table 2.7

### 2.3.6 Assessment

#### LEARNING OUTCOME 4: EXPRESSION AND COMMUNICATION

The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.

### 2.3.6.1 Assessment Standard

We know this when the learner:

4.5 uses sounds in free rhythm patterns to create sound images to accompany stories and dances.

## 2.4 Drama: Creative Fantasy<sup>4</sup>

### 2.4.1 ARTS AND CULTURE

#### 2.4.2 Grade 4

### 2.4.3 EXPRESSION AND COMMUNICATION

#### 2.4.4 Module 8

### 2.4.5 DRAMA: CREATIVE FANTASY

#### 2.4.5.1 CREATIVE FANTASY

##### 2.4.5.2 Activity

##### 2.4.5.3 To explore the use of expressive mime [LO 4.3]

Prepare yourself for an exciting drama class where we will be experiencing acting without words. Yes. No talking. This is called mime.

**Mime** is the theatrical technique of expressing an idea or mood or portraying a character entirely by gesture and bodily movement **without the use of words**.

Exercise 1:

- Perform three or four movements that must be done in succession without considering them beforehand.
- raise your right hand;
- put it to your forehead;
- put your left hand in your pocket.
  - Try to find **justification** for each movement separately and at the same time link all of them up in one general justification, e.g.
- you hush the audience – raise your hand to attract attention;
- you try to remember what you are going to say – put hand to forehead;
- you search for something in your pocket – put hand in pocket.
- In this manner a purpose has been found for each of the movements separately and general justification has been provided.

Exercise 2:

- Raise both hands above your head.
- Imagine under what circumstances you might make such a movement in real life.
- to hang washing on a line
- to keep a book from falling off a shelf

---

<sup>4</sup>This content is available online at <<http://cnx.org/content/m24828/1.1/>>.

- Develop this justification further.
- What kind of book is it?
- How heavy is the book?
- Whose book is it?
- Why was it on the shelf?
- Why did it fall?
- What happened before?
- What happened after?
- Let your imagination create a story round the theme of this exercise.
- It is necessary to direct fantasy toward a definite goal, to have purposive fantasy.
- Everything on stage must be justified – every action, movement, thought, every glance must have a reason and a goal.

#### Exercise 3:

- Practise a short scene in a location: in the garden, on a boat on the river, at home, etc.
- Reproduce a physical action with imaginary objects in the setting.
- Keep the following aspects in mind:
  - size of the object
  - the shape of the object
  - weight
- texture
  - Select a simple ordinary action or movement.
  - Let the rest of the class correct you, in order to achieve the most exact, realistic and expression ‘recollection of physical actions’.

#### Exercise 4:

- Explore specific emotions without the use of sounds or words. e.g. fear, anger, happiness, sadness, exuberant joy, etc.
- Focus on facial expressions as well as bodily expression.

#### Exercise 5:

- Take elements from the previous exercises and put them together to create a short mime.
- If the class is too large you can divide into groups.
- Perform your scene before the rest of the class.
- Choose the mime you like the most.
- Perform the ‘winning mime’ in your own style.
- Be creative and build on the ‘winning mime’ to make it unique.

### 2.4.6 Assessment

#### LEARNING OUTCOME 4: EXPRESSION AND COMMUNICATION

The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.

### 2.4.6.1 Assessment Standard

We know this when the learner:

4.3 explores the use of expressive mime to convey ideas and feelings.

## 2.5 Dance<sup>5</sup>

### 2.5.1 ARTS AND CULTURE

#### 2.5.2 Grade 4

### 2.5.3 EXPRESSION AND COMMUNICATION

#### 2.5.4 Module 9

### 2.5.5 DANCE

#### 2.5.5.1 DANCE

#### 2.5.5.2 Activity 1

#### 2.5.5.3 To warm up before you dance [LO 4.2]

Before you can attempt any of the activities, you must warm up your body. Warming up reduces the risk of injury and will make the dances easier to do.

It will be easier and more fun if you warm up with music. Choose music that is not too fast.

- Stand with feet a hip width apart, feet facing forward, arms down at sides.
- Move head down, up, side-to-side (repeat eight times).
- Describe semicircles with your head from right to left, then left to right (repeat eight times).
- Raise right shoulder, then left shoulder alternately (repeat eight times).
- Rotate right shoulder, then left shoulder alternately (repeat eight times).
- Combine head and shoulder exercises:

[U+F034] head up, down, right, left, rotate

[U+F034] shoulders up, down, rotate

[U+F034] repeat eight times

You are free to use any combination you like; the above-mentioned is only an example.

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<sup>5</sup>This content is available online at <<http://cnx.org/content/m24836/1.1/>>.

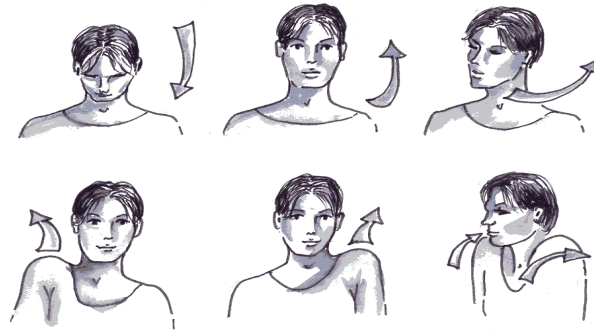


Figure 2.21

- Extend arms outward horizontally.
- Bring arms forward horizontally.
- Raise arms straight above your head.
- Drop straight arms back to starting position.
- Combine arm movements and repeat eight times.
- Bend upper body forward at waist and lift (repeat eight times).
- Bend and straighten knees, feet facing forward (sitting on a chair) (repeat eight times).
- Raise heels by standing on toes (repeat eight times).
- Combination:

[U+F034] bend upper body forward and up

[U+F034] raise heels and lower

[U+F034] repeat eight times

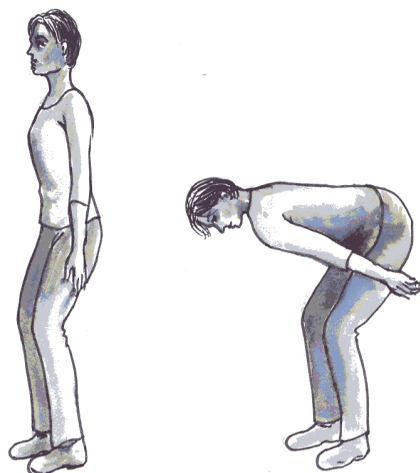


Figure 2.22

---

Now combine all the exercises. Start from the head and repeat four times. The warm up should take at least three minutes and no longer than ten minutes.

#### 2.5.5.4 Activity 2

##### 2.5.5.5 Using THE ROBOT DANCE to explore different ways in which the body parts can move individually and in combinations [LO 4.1]

You must warm up before starting the Robot Dance. This dance can be done to music. The Robot Dance works best with Hip Hop, Rap or Funk.

Choose three moveable body parts, e.g. head, left leg, right arm.

- Move the three body parts consecutively.

[U+F034] Combine and isolate two or three moving parts of the body in simple co-ordinations, e.g. head, arm or leg movements.

[U+F034] Show your combination to the rest of the class and have them copy your movements.

[U+F034] Think of moving your dance in a straight line.

[U+F034] Think of moving your dance in a pattern.

#### 2.5.5.6 Activity 3

##### 2.5.5.7 To illustrate with the THE CLOWN DANCE (a) the ways in which parts of the body can move individually and in combination, and (b) the combination of sound and movement [LO 4.1, 4.2]

- When doing the Clown Dance, try to add a vocal sound to each movement.
- Your dance should include the following movements and sounds:

[U+F034] **Jumps:** Sound: “Uh”

[U+F036] jump on one foot

[U+F036] jump on two feet  
 [U+F036] jump from two feet to one foot  
 [U+F036] add arms  
 [U+F036] add head  
 [U+F034] **Motion:** Sound: “A”  
 [U+F036] move forward while jumping  
 [U+F036] move backwards while jumping  
 [U+F036] move to the right facing forward while jumping  
 [U+F036] move to the left facing forward while jumping  
 [U+F034] **Turning:** Sound: “Sh”  
 [U+F036] turn a moveable part of the body, e.g. head or arm  
 [U+F036] twist, e.g. upper body  
 [U+F036] turn in various degrees (full turn, half, quarter)  
 [U+F036] spiral (full turn) e.g. whole body on one spot  
 [U+F036] hop (turning while hopping)  
 [U+F036] step (e.g. walking a full circle)

Combine these three movements while gradually focussing on the different levels available (high, middle, low), e.g. by a jumping on one foot and then turning to another spot.

- Vocal sounds must accompany each movement.
- Think about the costumes and make-up for this Clown Dance.
- Use all the space available to you.
- Use big movements.
- Try to use all the movable parts of your body.
- Make up your own sounds.

#### 2.5.5.8 Activity 4

#### 2.5.5.9 To cool down the body and muscles and to stretch [LO 4.2]

It is important that you stretch your muscles after the exercise. If you do not stretch after the class, you will feel stiff and sore the next day.

Choose slow, peaceful music to stretch by.

[U+F034] Breathing exercise  
 [U+F036] Stand with feet a hip width apart, arms down at sides.  
 [U+F036] Raise arms above your head while inhaling through your nose.  
 [U+F036] Drop your arms and bend knees at the same time, while exhaling through your mouth.  
 [U+F036] Repeat four times.  
 [U+F034] Neck stretch  
 [U+F036] Raise right arm straight up, put arm over your head, touch the left side of the head.  
 [U+F036] Slowly pull the head to the right towards the shoulder and drop the left shoulder.

- Repeat on left side.



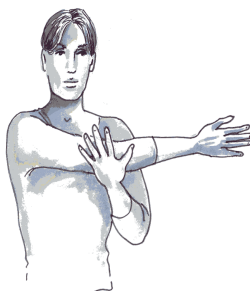


**Figure 2.23**

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[U+F034] **Arm stretch:** Take the right arm across the chest and with the left hand slowly pull arm towards the body. Repeat on left side.

---



**Figure 2.24**

---

[U+F034] **Upper body stretch:** Raise both arms above the head and reach for the ceiling, stretching the upper body.



Figure 2.25

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Figure 2.26

---

- **Back stretch:** Bend knees, knees and feet facing forward, lean forward and place hands on knees. Contract back upwards (like a cat) and release (repeat four times).

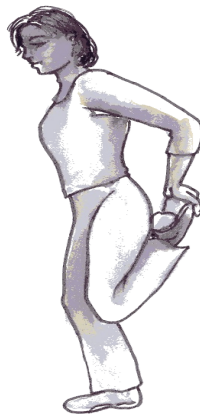
[U+F034] **Hamstring and calf stretch:** Place one foot forward and extend knee. Bend supporting leg. Lift toes of extended leg, keeping the heel on the floor. Slowly bend the body forward at the waist, keeping the back straight. Repeat on the other side. Hold stretch for eight counts.



**Figure 2.27**

---

- **Quadriceps stretch:** Stand up straight, feet hip width apart. Lift one foot to the back, bending the knee (heel to buttocks). Keep supporting leg slightly bent. Hold and pull foot toward the buttocks with your hand. Extend your other arm for balance. Hold stretch for eight counts.



**Figure 2.28**

---

- Shake all the movable parts of your body.
- Repeat breathing exercise.

### 2.5.6 Assessment

LEARNING OUTCOME 4: **EXPRESSION AND COMMUNICATION**

The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.

#### **2.5.6.1 Assessment Standard**

We know this when the learner:

- explores different ways in which body parts can move individually and in combination;

4.2 experiments by combining voice and body in sound and movement.

## **2.6 Visual Arts: Line<sup>6</sup>**

### **2.6.1 ARTS AND CULTURE**

#### **2.6.2 Grade 4**

### **2.6.3 EXPRESSION AND COMMUNICATION**

#### **2.6.4 Module 10**

### **2.6.5 VISUAL ARTS: LINE**

#### **2.6.5.1 VISUAL ARTS**

##### **2.6.5.2 Activity 1**

##### **2.6.5.3 To draw contours (individual) [LO 4.7]**

Blind Contour Drawing

In this exercise, we will be exploring **line**. Remember, there are many different types of line! Look at the examples below and see how many different types of line you can identify:

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<sup>6</sup>This content is available online at <<http://cnx.org/content/m24870/1.1/>>.

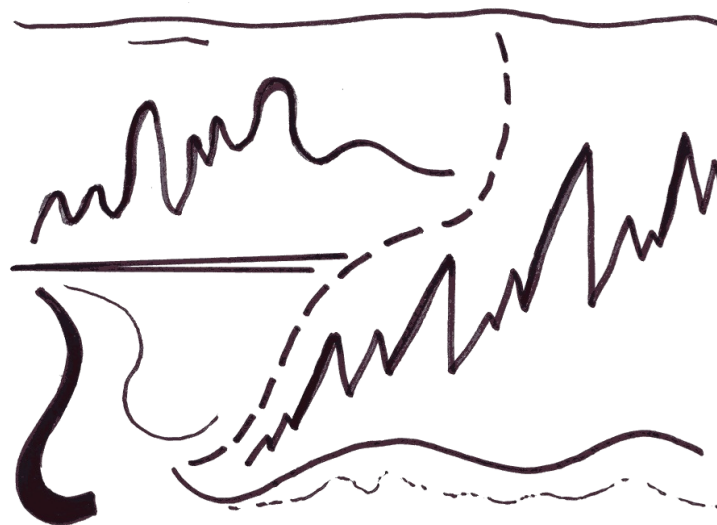


Figure 2.29

---

When you draw you are not allowed to lift your pencil off the paper! The line you draw must be continuous. You are also not allowed to look at your drawing while you are busy. Keep your eyes on the object you are drawing. You should only look at it once you have completed the drawing. Try not to draw only the outlines of the object but to trace all the edges of the object's shapes and/or forms.

[U+F034] Use a pencil to draw an **organic** object, for example a fruit, a vegetable, a leaf, a twig, a pebble, etc.

[U+F034] Afterwards you have to draw a **man-made** object, for example a watch, a piece of clothing, a shoe, a bottle, etc.

- Remember to make the drawing to explore the object's lines and not to make a "pretty" drawing!

#### Modified Contour Drawing

Use the same two objects from the previous exercise for this activity. However, this time you have to use a pen and you may look at your paper while you are drawing. You are still not allowed to lift the pen off the paper while you are drawing.

#### 2.6.5.4 Activity 2

#### 2.6.5.5 To create a pattern (individual) [LO 4.7]

Take the two drawings you have made in the previous exercise, repeat them in any way and order them to create a pattern.

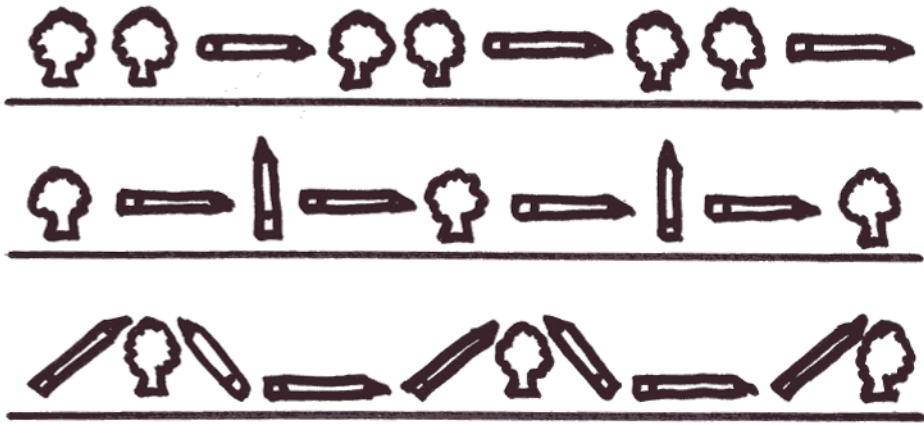
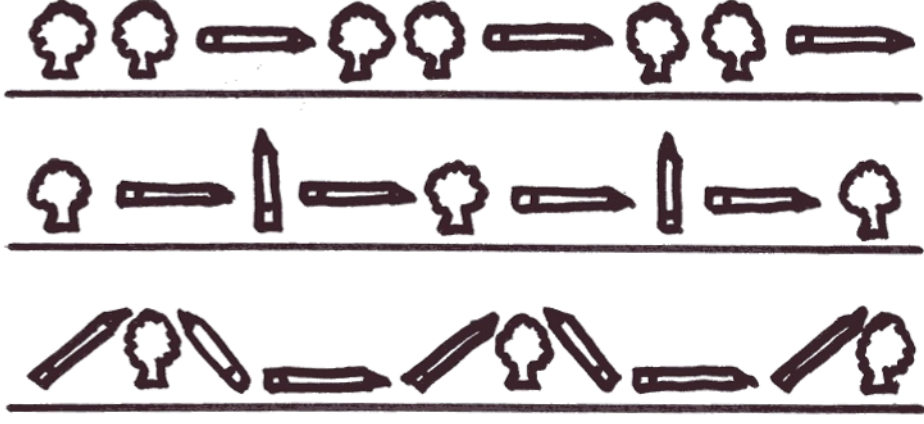
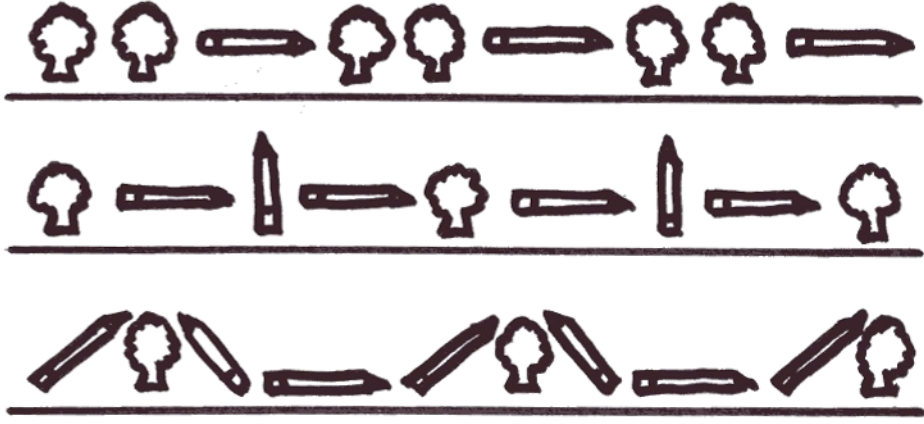
Example 1	
Example 2:	
Example 3:	

Table 2.8

Once you have created a pattern you can use pastels or wax crayons, in other words colour, to decorate your pattern.

### 2.6.5.6 Activity 3

#### 2.6.5.7 To make finger puppets (individual) [LO 4.6]

The finger puppets made during this activity can be used for the drama exercise.

Step 1:

First draw the face of the person or head of the animal you want to use in the drama exercise on a piece of paper. Add colour by using pastels or wax crayons. Tear or cut the face or head out once the drawing is finished.

Step 2:

Paste the face or head onto an empty toilet roll.

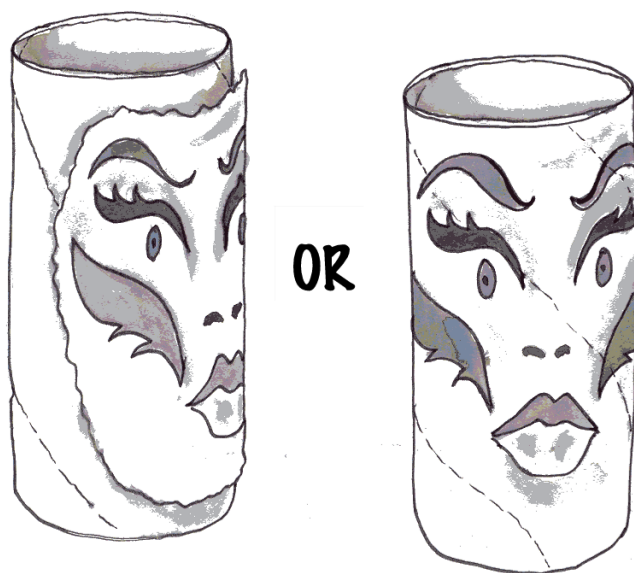


Figure 2.30

Step 3:

Use wool or torn strips of paper to give your character some hair.



**Figure 2.31**

---

Step 4:

You can also tear or cut out legs and/or arms to add onto your character.

---



**Figure 2.32**

---



Step 5:

Lastly, you can use pieces of waste cloth to clothe your character. The cloth can be glued onto the toilet roll.

## **2.6.6 Assessment**

### **LEARNING OUTCOME 4: EXPRESSION AND COMMUNICATION**

The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.

#### **2.6.6.1 Assessment Standard**

We know this when the learner:

- 4.6 makes masks crafts, artefacts, costumes, collages or puppets to use in a presentation;
- 4.7 draws on technology and nature in the environment for stimulation and communication of visual ideas.



# Chapter 3

## Term 3

### 3.1 Visual Arts<sup>1</sup>

#### 3.1.1 ARTS AND CULTURE

#### 3.1.2 Grade 4

#### 3.1.3 CRITICAL AND CREATIVE REFLECTION

#### 3.1.4 Module 11

#### 3.1.5 DANCE: WARMING UP

##### 3.1.5.1 WARMING UP

##### 3.1.5.2 Activity

##### 3.1.5.3 To warm up and prepare the body before executing physical activity [LO 1.1]

- It will be easier and more fun if you warm up with music. Choose music that is not too fast.
- Before attempting any of the activities, you must warm up your body. Warming-up reduces the risk of injury and will make the dances easier to do.

##### 3.1.5.4 breathing and spinal warming-up

- Inhale through the nose for four counts and gradually lift arms sideways.
- Stretch your spine.
- Exhale through the mouth for four counts and gradually lower arms.

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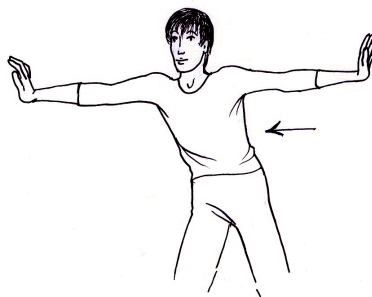
<sup>1</sup>This content is available online at <<http://cnx.org/content/m24837/1.2/>>.



**Figure 3.1**

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- Repeat breathing exercise.
- Stand with feet hip width apart – knees slightly bent – arms down at sides.
- Roll down the spine for 8 counts – starting with the head, shoulders, torso, hips.
- Roll the spine back up for 8 counts – starting with the lower back, torso, shoulders and head until the back is straight.
- Repeat 4 times.
- Stand up straight – feet hip width apart – roll both shoulders backwards 4 times.
- Roll both shoulders forward 4 times.
- Take straight arms up to the sides – shoulder height – flex hands.
- Keep arms straight and push to the right – shifting the upper body to the right – keeping hips and feet still.
- Push to the left.
- Repeat 8 times.



**Figure 3.2**

---

- Put your hands on your hips – keep upper body still – rotate your hips – keeping legs still and feet on the floor.

- Repeat 8 times.



**Figure 3.3**

---

- Keep hands on hips and walk on the spot for 8 counts.
- Lift your right knee 4 times.
- Lift your left knee 4 times.

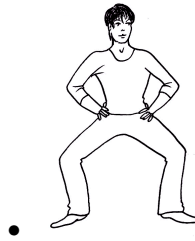


**Figure 3.4**

- Lift your right knee 2 times.
- Lift your left knee 2 times.
- Lift your knees alternately 8 times.

The Plié (pronounced: plee-ay)

- Open your legs wide.
- Bend and straighten your knees – keep body straight– buttocks in line with your back.

**Figure 3.5**

Repeat 8 times.

- Bring your feet together – feet facing outward – heels together.
- Bend and straighten your knees.
- Repeat 8 times.

Foot warm-up

- Stand up straight – hands on hips.

**Figure 3.6**

- Point and flex your right foot 8 times.
- Point and flex your left foot 8 times.



**Figure 3.7**

---

### 3.1.6 Assessment

**LEARNING OUTCOME 1: CREATING, INTERPRETING AND PRESENTING** The learner will be able to create, interpret and present work in each of the art forms.

#### 3.1.6.1 Assessment Standard

We know this when the learner:

1.1 in preparing the body, follows a teacher-directed warm-up and skill developing ritual, with attention to safe use of the body, for example

- knees aligned over toes when bending;
- articulation (toe-heel-bend) of the feet and bending knees when landing from jumps;
- good posture at all times.

## 3.2 Dance: Ballet<sup>2</sup>

ARTS AND CULTURE

Grade 4

CRITICAL AND CREATIVE REFLECTION

Module 12

DANCE: BALLET

BALLET

### 3.2.1 Activity 1

#### 3.2.2 To use appropriate vocabulary to describe dances [LO 2.1]

Now that you have warmed up, You are ready to experience the next activity – The beautiful art of Ballet.

- Ballet is an art that is beautiful, expressive and dramatic. It originated in the Italian courts during the 15<sup>th</sup> century. The princes presented spectacles that included poetry, music, singing and dancing. Ballet developed as a separate dance form and set steps and professional ballet dancers began to appear

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<sup>2</sup>This content is available online at <<http://cnx.org/content/m24880/1.1/>>.

in the 17<sup>th</sup> century. King Louis XIV of France was a keen dancer and France became the first centre of the ballet world. This is why the language of ballet is in French to this day.

### 3.2.3 HOMEWORK

- Find pictures of ballet dancers and bring them to the class.
  - Find ballet music and bring it to the class e.g. Tchaikovsky.
  - Research the style of the dance, costumes, music and sets.
  - Compare ballet to other forms of dance e.g. African, Indian, Modern, Jazz etc.
  - Write down your notes.
- 
- Compare ballet to other forms of dance, e.g. Africa, Indian and modern dances, jazz, etc.

### 3.2.4 BASIC POSITIONS

Every new step you will learn will make use of the basic positions. All dancers, even the greatest, use exactly these positions every day.

Positions of the Feet

- First position: turn your feet out to the side with your heels touching – turn your whole leg out at the hip, not just the foot.
- Second position: turn your toes out on the same line as first position – stand with feet apart – the space between your heels should be about the length of one of your feet – place the whole of both feet on the floor – don't roll forwards and put too much weight on your big toes.
- Third position: cross one foot halfway in front of the other – your weight should be balanced evenly on both feet.
- Fourth position: place one foot exactly in front of the other with some space between them.
- Fifth position: your feet should be turned out, fully crossed and touching each other firmly.





**Figure 3.8**

#### Position of the Arms

- First position: hold arms in front in an oval shape – hands curved – middle fingers curved more slightly than the others – do not stick your thumbs out.
- Second position: open arms wide – keep them in front of your shoulders – hold them slightly curved and lift your elbows.
- Third position: hold one arm curved in front of you and the other arm to the side.
- Fourth position: lift one arm up and hold it in a curve – slightly in front of your head – the other arm should be out to the side.
- Fifth position: lift both arms up and hold them in an oval shape – framing your face – do not let your shoulders lift.

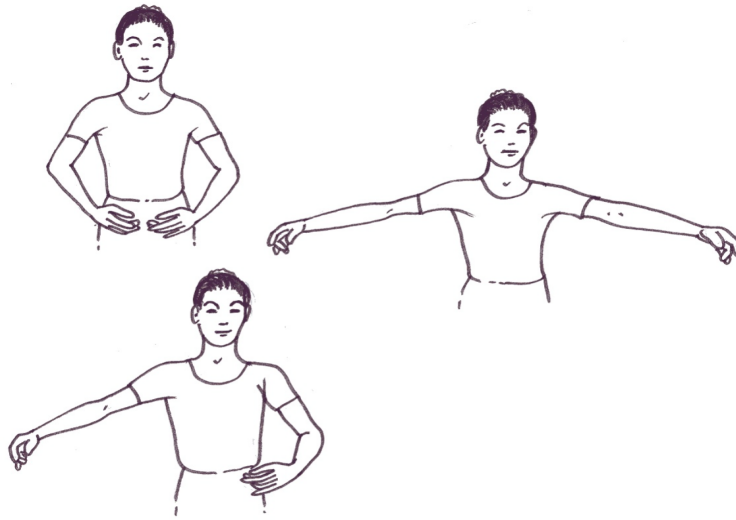


Figure 3.9

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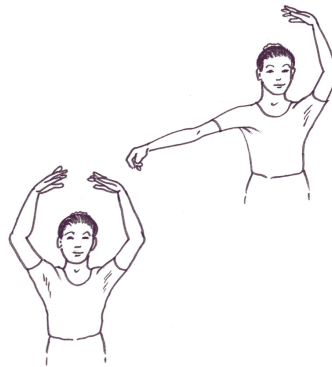


Figure 3.10

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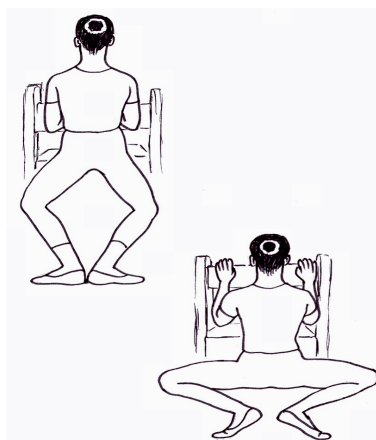
### 3.2.5 Pliés and Relevés

Pliés (to bend) and relevés (to rise) are the first movements you will learn. They are also the foundation of almost every movement in ballet.

The Plié: (plee-ay)

- Stand up straight, facing a barre or holding onto a chair.

- Legs must be stretched, and shoulders and hips level.
- Bend your knees – without taking your heels off the ground – going as far as your ankles will allow (demi-plié).
- Gradually let your heels lift a little as you go down all the way.
- Bend your knees until your thighs are parallel with the floor.
- Coming up, replace your heels as soon as you can without forcing them.
- Repeat the plié with your legs open (in second position).

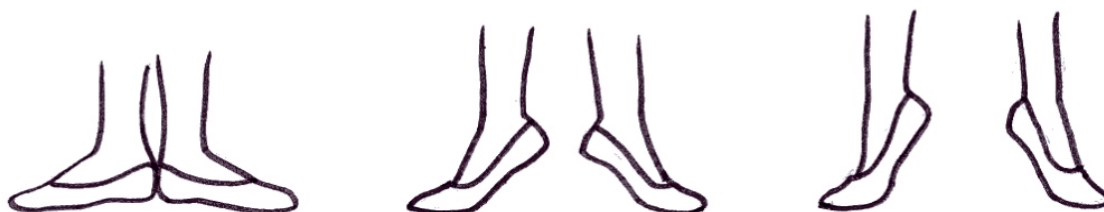


**Figure 3.11**

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The Relevé: (re-le-vay)

- Stand with your feet in the first position.
- Smoothly lift your heels off the floor at the same time.
- Keep knees, back and tummy straight.
- Continue to rise – keeping your balance.
- Slowly lower your heels again.
- Repeat this exercise in the other foot positions.



**Figure 3.12**

### Bending

Ballet is an art that will make extreme demands on your body. To dance you have to be supple, strong and well co-ordinated. You need to be able to jump and have turned-out legs that can lift easily. But remember that ballet is first and foremost an art. So when you do bending or any other exercise, try to imagine how they will help you when you dance.

Bending to the side:

- Sit on the floor with your legs crossed.
- Bend sideways to the right— keeping the shoulders facing forward.
- Lift your left arm up over your head.
- Repeat on left side.

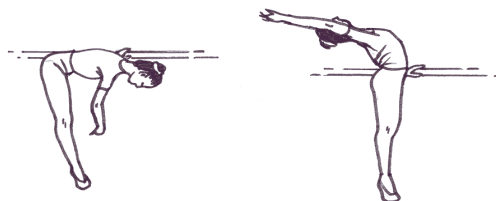


**Figure 3.13**

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### Bending forwards

- Hold onto a chair with one hand.
- Bend forwards gradually – keeping legs straight and feet turned out.
- Lower your arm naturally as you bend.
- Try not to sway backwards from your hips.



**Figure 3.14**

---

### Bending backwards

- Hold onto the chair – hold your arm in a curve above your head.
- Start to go back, shoulders and upper back first.
- Keep feet together – legs straight – hips square.
- Bend as far as you can go without forcing – without pushing your hips forwards.

### Turns

- Stand with feet together.
- Rise slightly on your toes.
- Turn all the way back to the front, lifting your one foot slightly off the ground, but still keeping the raised foot close to the leg.
- Try not to fall over.
- Experiment with different ways of turning.
- Use your imagination or try to copy some of the turn you have seen in the video your teacher showed you.

### Jumps

Jumps are an exciting part of the exercise. You can jump at different heights and speeds. You can remain still or move. You need to be strong and powerful when you jump.

- Stand with your feet in the first position – bend your knees.
- Press your whole foot, especially your heels, to the floor.
- Reach up into the air.
- Stretch your legs and feet as much as you can.
- Bend your knees when you land – your toes should touch the floor first.
- Try to jump with your feet apart (second position).
- Look for different ways to jump – moving, bent legs, straight legs, direction changes, level changes, etc.
- Add arm positions.

## 3.2.6 EXERCISE

- Put these basic dance exercises together to create a short ballet sequence.
- Select dance movements from the video or dance performances you have seen and add them to your dance.
- Do not be afraid to attempt a movement.
- Have fun creating your own ballet.

### Assessment

**LEARNING OUTCOME 2: REFLECTING** The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.

### Assessment Standard

We know this when the learner:

2.1 uses appropriate vocabulary to describe own dances made in class or dances from own community to do with use of space, costume, music and props.

### 3.3 Dance: Cooling down and stretching<sup>3</sup>

#### 3.3.1 ARTS AND CULTURE

#### 3.3.2 Grade 4

#### 3.3.3 CRITICAL AND CREATIVE REFLECTION

#### 3.3.4 Module 13

#### 3.3.5 DANCE: COOLING DOWN AND STRETCHING

##### 3.3.5.1 COOLING DOWN AND STRETCHING

##### 3.3.5.2 Activity

##### 3.3.5.3 To cool down and stretch the muscles so that they function normally in their other classes [LO 1.1]

Did you enjoy the ballet class?

- Yes, it was hard work, but now we are going to change the pace. It is important that you stretch your muscles after the exercises. If you do not stretch after the class your muscles will feel stiff and sore the next day.
- Choose slow music to stretch by.

Breathing exercise

- Stand with feet hip-width apart, arms hanging at the sides.
- Inhale through the nose raising arms above the head.
- Exhale through the mouth, dropping arms and bending knees at the same time.
- Repeat 4 times.

Upper body stretch:

- Take arms to the back – clasp hands – pull arms away from the body – opening the chest area – hold stretch for 8 counts.
- Take arms up above the head – clasp hands – pull arms towards the ceiling – hold stretch for 8 counts.



**Figure 3.15**

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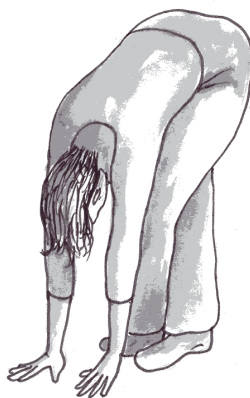
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<sup>3</sup>This content is available online at <<http://cnx.org/content/m24850/1.1/>>.

- Bring arms forward – clasp hands – pull arms away from the body – opening shoulder blades and stretching the back – hold stretch for 8 counts.

#### Hamstring stretch

- Stand up straight – legs apart – cross legs (one leg over the other with straight knees) – slowly bend body forward, trying to touch the floor with your hands.
- Change legs and stretch again.



**Figure 3.16**

---

#### Leg stretch

- Stand up straight – raise right knee up to the chest – pull bent knee to the chest with both hands – hold stretch for 8 counts.
- Change legs.



Figure 3.17

Recovery:

- Shake all movable body parts.
- Bow to your teacher to say thank you for the class.

Well done – you have completed the first leg this term.

Now you will go on to something different in the arts and culture world – visual arts.

### 3.3.6 Assessment

**LEARNING OUTCOME 1: CREATING, INTERPRETING AND PRESENTING** The learner will be able to create, interpret and present work in each of the art forms.

#### 3.3.6.1 Assessment Standard

We know this when the learner:

1.1 in preparing the body, follows a teacher-directed warm-up and skill developing ritual, with attention to safe use of the body, for example

- knees aligned over toes when bending;
- articulation (toe-heel-bend) of the feet and bending knees when landing from jumps;
- good posture at all times.

## 3.4 Visual Arts: Form and Space<sup>4</sup>

ARTS AND CULTURE

Grade 4

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<sup>4</sup>This content is available online at <<http://cnx.org/content/m24947/1.1/>>.



## CRITICAL AND CREATIVE REFLECTION

### Module 14

### VISUAL ARTS: FORM AND SPACE

### FORM AND SPACE

In the previous modules you came into contact with colour, line and tone nuances. Now we shall take a look at form and space, as well as the combination of all these elements.

#### 3.4.1 Activity 1

To understand the concepts of form and space [LO 2.6]

- Your teacher will help you. You are now going to view the world.

#### STEP 1

Find examples of **geometrical** forms inside and outside the classroom and then free forms that do not fit into the mentioned category.

The latter forms are known as **organic** forms.

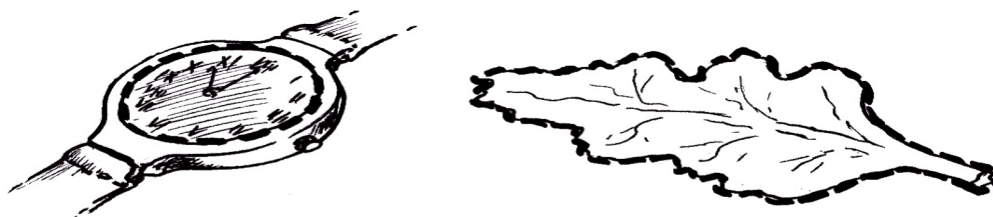


Figure 3.18

Example:

GEOMETRICAL FORMS    ORGANIC FORMS

.....

.....

.....

.....

.....

.....

#### STEP 2

Take a closer look at **symmetrical** and **asymmetrical** forms.

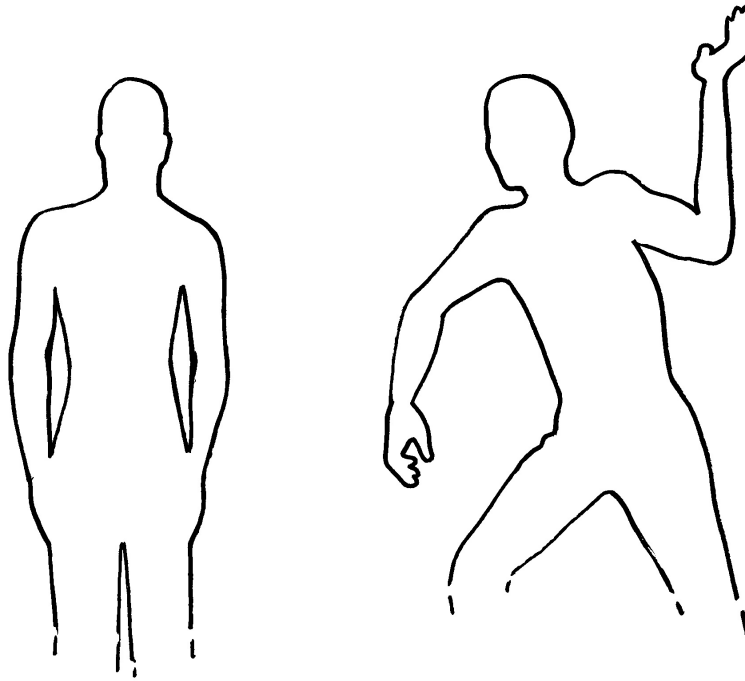


Figure 3.19

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More examples:

SYMMETRICAL ASYMMETRICAL

.....

.....

.....

.....

.....

.....

STEP 3

Now look for **positive** and **negative** forms.

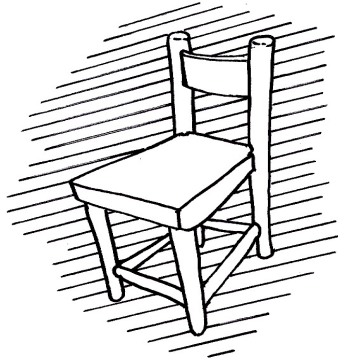


Figure 3.20

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More examples:

POSITIVE NEGATIVE

.....  
.....  
.....  
.....  
.....

STEP 4

Complete the following table. Connect the forms (Column A) with descriptions (Column B).

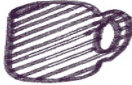





<b>A</b>		<b>B</b>	
1		<b>a</b>	<b>Geometrical</b>
2		<b>b</b>	<b>Symmetrical</b>
3		<b>c</b>	<b>Negative</b>
4		<b>d</b>	<b>Organic</b>
5		<b>e</b>	<b>Positive</b>
6		<b>f</b>	<b>Asymmetrical</b>

Figure 3.21

**STEP 5**

Study the illustrations below and explain how space is created in a picture or work of art:

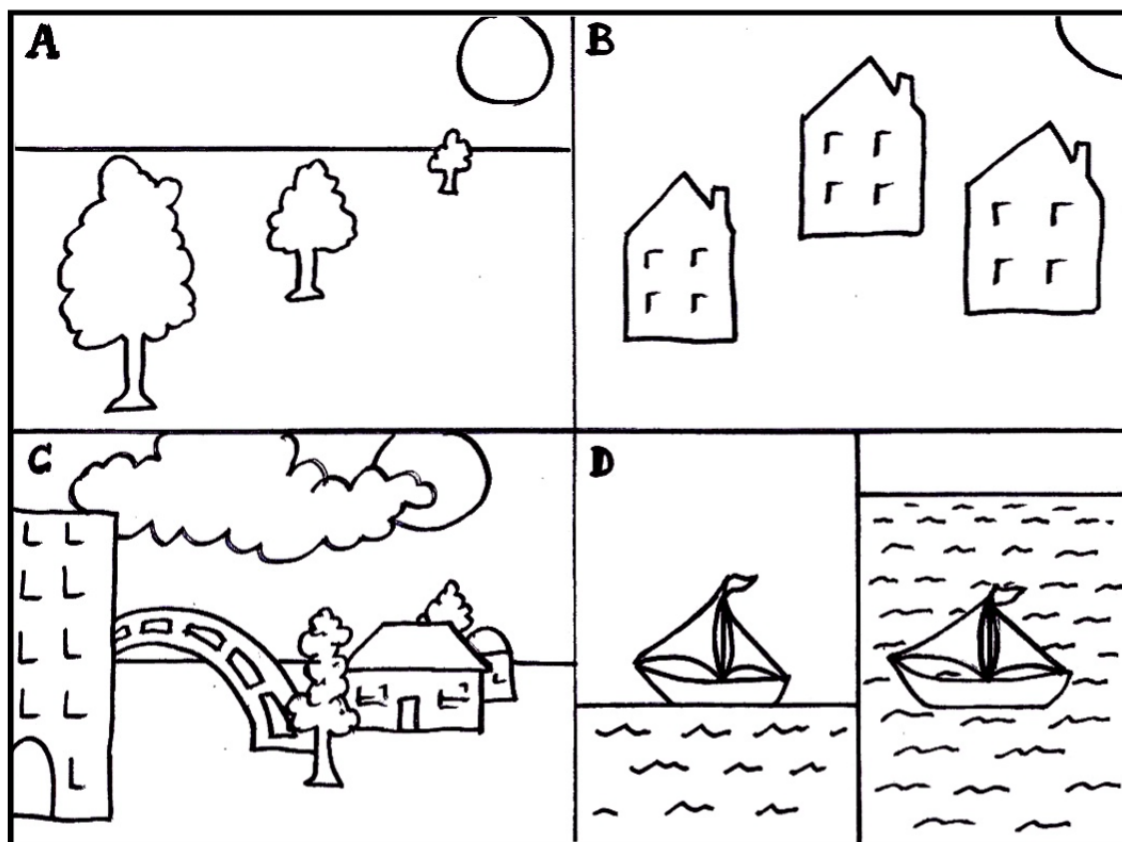


Figure 3.22

Find your own examples in magazines and paste them into your journals.  
How have you done?

### 3.4.2 Activity 2

#### 3.4.3 To analyse a work of art [LO 2.6]

- Visual images and works of art are part of our everyday lives. Look around you!

Study the work of art shown to you by the educator and answer the questions so that you can form your own opinion of the work of art.

### 3.4.4 Activity 3

To create own visual interpretation [LO 2.6]

- Your educator will provide you with a complete description of a well-known work of art.

1. Study the description carefully.
  2. Then create your own version of this with paint, pastels or wax crayons.
  3. When you have finished your creation you may look at the original - not beforehand!
- We are sure you have learnt something new in this visual art module. Now go on to the next unit on music!

Assessment

**LEARNING OUTCOME 2: REFLECTING** The learner will be able to reflect critically and creative on artistic and cultural processes, products and styles in past and present contexts.

Assessment Standard

We know this when the learner:

2.6 responds to and discusses images, designs and craft objects used in popular culture, pictures and photographs in terms of content, line, shape, form, colour, texture, space and materials used, using appropriate terminology.

## 3.5 Music: Key Instruments<sup>5</sup>

### 3.5.1 ARTS AND CULTURE

#### 3.5.2 Grade 4

### 3.5.3 CRITICAL AND CREATIVE REFLECTION

#### 3.5.4 Module 15

### 3.5.5 MUSIC: KEY INSTRUMENTS

#### 3.5.5.1 KEY INSTRUMENTS

##### 3.5.5.2 Activity 1

##### 3.5.5.3 To distinguish between high and low [LO 2.5]

First listen to the pitch.

Read the following sentences out aloud:

##### 3.5.5.4 It looks like John

##### 3.5.5.5 or

##### 3.5.5.6

##### 3.5.5.7 It looks like John?

What is the difference?

HIGH

MIDDLE

LOW

Try to say the following sentences in different pitches.

---

<sup>5</sup>This content is available online at <<http://cnx.org/content/m24882/1.1/>>.

### 3.5.5.8 Where did you put the book?

Deidre is really a pretty girl

I cannot understand it at all!

Accentuate the different words and listen to what happens!

Write a few sentences of your own and test your friends . . .

### 3.5.5.9 Activity 2

#### 3.5.5.10 To identify instruments [LO 2.4, 2.5]

Perhaps it is the first time that you really listen to different instruments. It will help to develop your listening skills.

Listen to THE CARNIVAL OF THE ANIMALS and then complete the following tasks.

- A carnival is a festive occasion where among other things, processions are held. In *The Carnival of the Animals*, music is used to portray different animals in a **humorous** way.
- Camille Saint-Saëns is the composer. A **composer** is the person who writes the music. Saint-Saëns wrote these humorous pieces of music as entertainment for himself and his friends.

3.5.5.11 ROYAL MARCH OF THE LION

---



Figure 3.23

---

Complete:

<ul style="list-style-type: none"><li>• Time</li></ul>	
continued on next page	



<ul style="list-style-type: none"> <li>• Tempo</li> </ul>	
<ul style="list-style-type: none"> <li>• Is the instrument high and/or low?</li> </ul>	
<ul style="list-style-type: none"> <li>• Describe what you hear. What does the lion do?</li> </ul>	

Table 3.1

The composer uses two **pianos** to portray the lion.

The piano is a key instrument:

- Many notes can be played simultaneously on a key instrument.
- The pitch: The notes are from very low to very high.

All the notes are in alphabetical order (A to G) and you can clearly distinguish between black and white notes. Complete the white notes on the piano by following the given pattern:

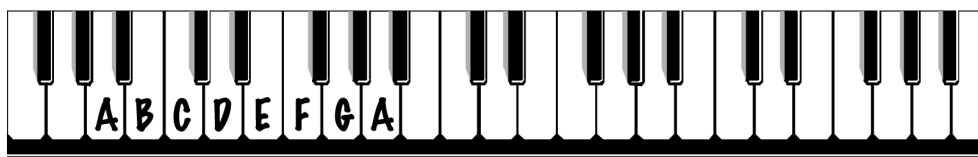


Figure 3.24

- There are two types of pianos: an upright piano and a grand piano.
- Other key instruments:

How is sound produced on the piano?

Inside the piano there are strings and small hammers. As soon as a key is pressed by a finger, the little hammer strikes the string. The string vibrates and sound is produced.

The harder the note is pressed, the louder the sound, and the softer the note is pressed, the softer the sound.

The person who plays the piano is called a pianist (plural: pianists).

**Paste a picture of A piano below and state whether it is an upright or a grand piano.**

### 3.5.6 Assessment

**LEARNING OUTCOME 2: REFLECTING** The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.

**3.5.6.1 Assessment Standard**

We know this when the learner:

- 2.4 recognises time signatures such as four-four and three-four;
- 2.5 listens to and identifies musical instruments in terms of appearance, name, how sound is produced, timbre and general pitch classification (high-low).

## 3.6 Music: String instruments<sup>6</sup>

### 3.6.1 ARTS AND CULTURE

#### 3.6.2 Grade 4

### 3.6.3 CRITICAL AND CREATIVE REFLECTION

#### 3.6.4 Module 16

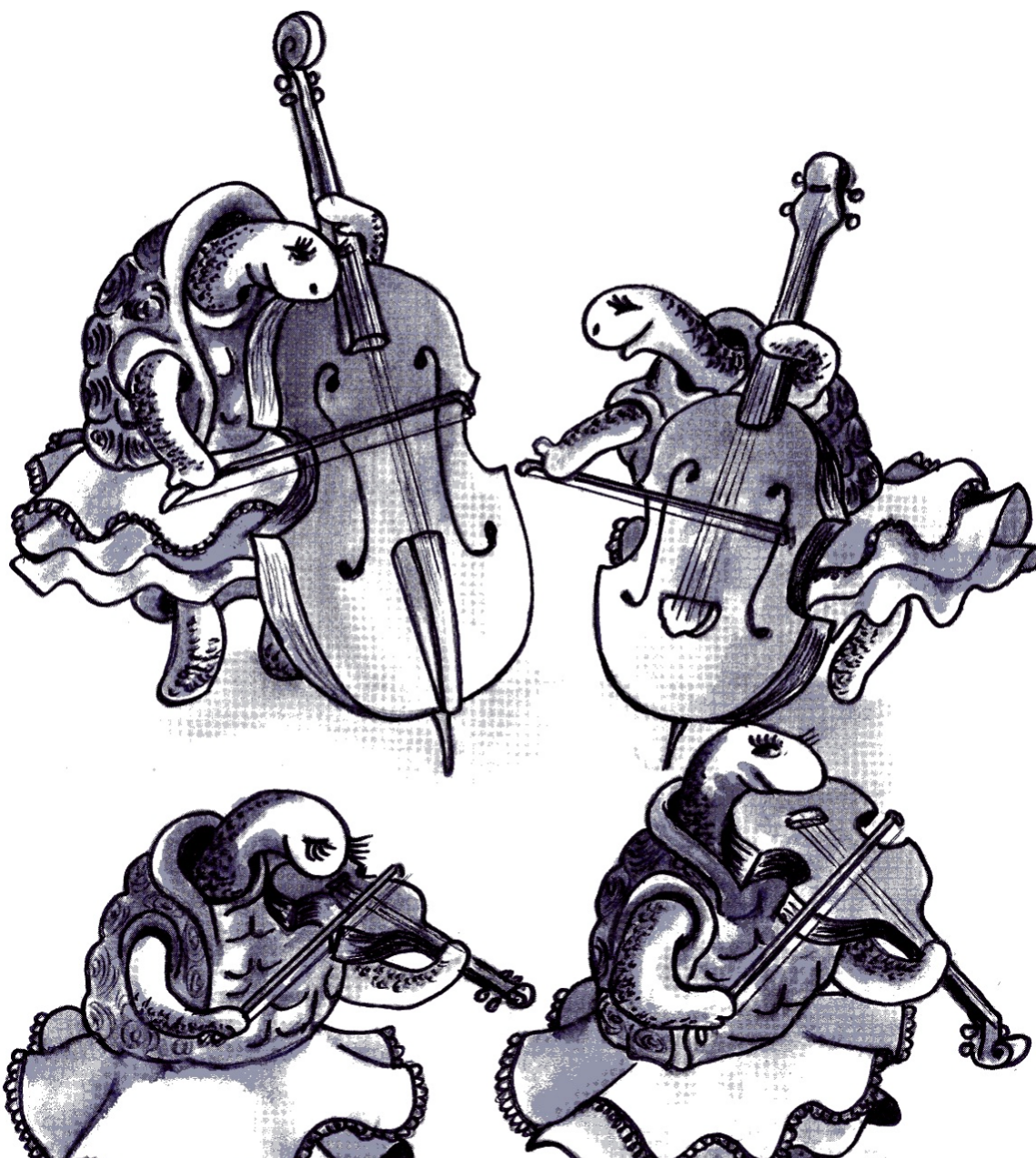
### 3.6.5 MUSIC: STRING INSTRUMENTS

#### 3.6.5.1 STRING INSTRUMENTS

##### 3.6.5.2 Activity

##### 3.6.5.3 To identify instruments [LO 2.4, 2.5]

#### 3.6.5.4 THE TORTOISES



Complete:

• Time	
• Tempo	
• Is the instrument high and/or low?	
• Describe what you hear.	

**Table 3.2**

To portray the tortoises the composer uses string instruments

What do the string instruments look like?

There are four different instruments (Look at the illustration of the tortoises - note the size of the different instruments and how they are played):

Violin

Viola

Cello

Double bass

These four instruments form the four string instruments. String instruments consist of a wooden body and four strings. A bow is drawn over the strings.

String instruments are manufactured with great care. All the wooden sections are glued together; no nails or screws are used. This group of instruments varies in size: the bigger the instrument, the lower the sound; the smaller the instrument, the higher the sound.

(Compare to big and small animals: a mouse is small and the sound it makes is high-pitched; an elephant is big and the sound it makes is low-pitched).

Now paste in (or draw) pictures of the four string instruments.

How is sound produced on the string instruments?

When a bow is drawn over the string the string vibrates. This causes sound! The longer the string, the lower the sound; the shorter the string, the higher the sound. To shorten or lengthen the strings, press on the strings with the left hand.

Instead of using a bow, the strings can also be plucked by the right hand. This produces short sounds.

The pitch of the strings:

Violin: high

Viola: relatively high

Cello: relatively low

Double bass: low

Now arrange the string instruments:

1. small to large

2. high to low

What deduction can you make?

STRING INSTRUMENTS

1. Small to big				
2. High to low				

Table 3.3

DEDUCTION:	

Table 3.4

### 3.6.6 Assessment

**LEARNING OUTCOME 2: REFLECTING** The learner will be able to reflect critically and creative on artistic and cultural processes, products and styles in past and present contexts.

#### 3.6.6.1 Assessment Standard

We know this when the learner:

2.4 recognises time signatures such as four-four and three-four;

2.5 listens to and identifies musical instruments in terms of appearance, name, how sound is produced, timbre and general pitch classification (high-low).

## 3.7 Music: Woodwind instruments<sup>7</sup>

### 3.7.1 ARTS AND CULTURE

#### 3.7.2 Grade 4

### 3.7.3 CRITICAL AND CREATIVE REFLECTION

#### 3.7.4 Module 17

### 3.7.5 MUSIC: WOODWIND INSTRUMENTS

#### 3.7.5.1 WOODWIND INSTRUMENTS

##### 3.7.5.2 Activity

##### 3.7.5.3 To identify instruments [LO 2.4, 2.5]

##### 3.7.5.4 THE SWAN AND THE ELEPHANT

Compare the music. Write down the similarities.

Describe what you hear:

The Swan	The Elephant

<sup>7</sup>This content is available online at <<http://cnx.org/content/m24895/1.1/>>.

Table 3.5

## THE AVIARY

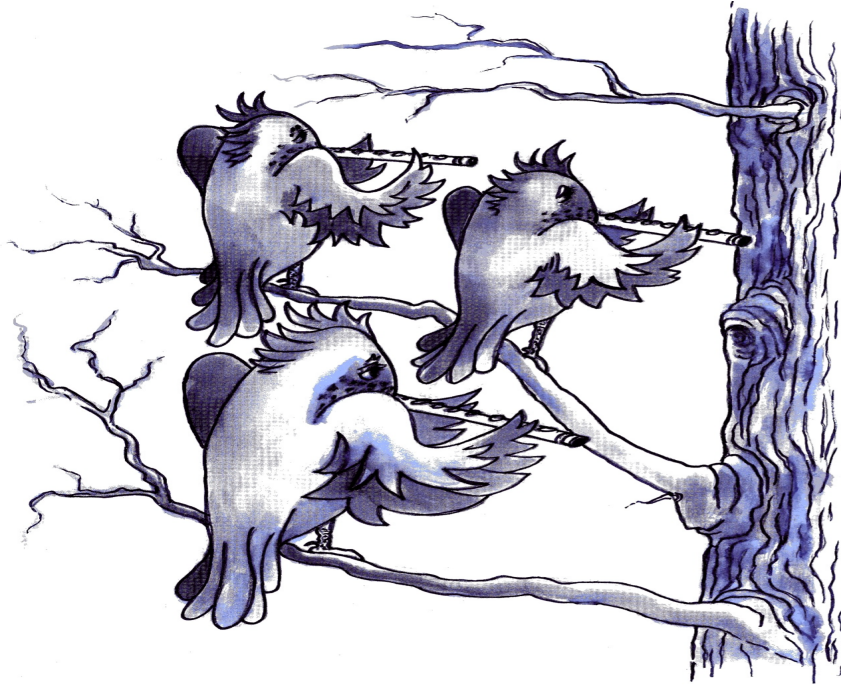


Figure 3.26

Complete:

• Time	
• Tempo	
• Is the instrument high and/or low?	
<i>continued on next page</i>	

<ul style="list-style-type: none"> <li>• Which other instruments are present?</li> </ul>	
<ul style="list-style-type: none"> <li>• Describe what you hear.</li> </ul>	

Table 3.6

To portray the birds the composer uses the **flute**.

What does the German flute look like?

The German flute is a woodwind instrument, but is not made of wood. It is often made of silver.

A woodwind instrument consists of a hollow tube with holes.

Paste in a picture (or a drawing) of a flute.

How is sound produced on the flute?

As soon as wind is blown into the pipe, the wind vibrates inside the pipe.

This causes sound! By opening and closing the holes, the pitch is changed. The longer the air column, the lower the sound; the shorter the air column, the higher the sound.

**The Pitch:** The notes of the flute are high.

THE CUCKOO

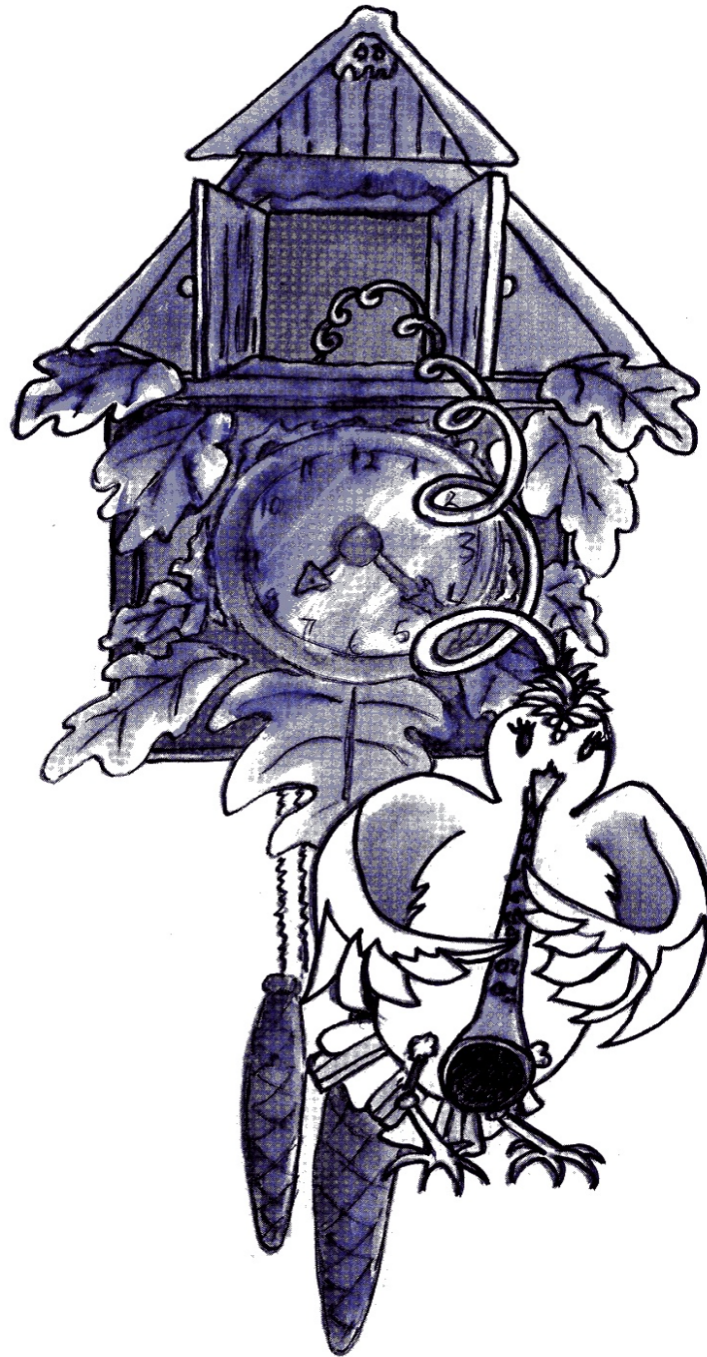


Figure 3.27

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Complete:





<ul style="list-style-type: none"> <li>• Time</li> </ul>	
<ul style="list-style-type: none"> <li>• Tempo</li> </ul>	
<ul style="list-style-type: none"> <li>• Is the instrument high and/or low?</li> </ul>	
<ul style="list-style-type: none"> <li>• Which other instruments are present?</li> </ul>	
<ul style="list-style-type: none"> <li>• Describe what you hear</li> </ul>	

Table 3.7

To portray the cuckoo the composer uses the **clarinet**.

What does the clarinet look like?

The clarinet is a woodwind instrument.

A woodwind instrument is often made of wood and consists of a hollow tube with holes.

Other woodwind instruments:

**Paste in (or draw) a picture of a clarinet .**

How is sound produced on the clarinet?

As soon as wind is blown into the pipe, the wind inside the pipe vibrates. This causes sound. The pitch is changed by opening and closing the holes. The longer the air column, the lower the sound; the shorter the air column, the higher the sound.

**The pitch:** The notes of the clarinet are relatively low to high.

### 3.7.6 Assessment

**LEARNING OUTCOME 2: REFLECTING** The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.

#### 3.7.6.1 Assessment Standard

We know this when the learner:

2.4 recognises time signatures such as four-four and three-four;

2.5 listens to and identifies musical instruments in terms of appearance, name, how sound is produced, timbre and general pitch classification (high-low).

## **3.8 Music: Percussion instruments<sup>8</sup>**

### **3.8.1 ARTS AND CULTURE**

#### **3.8.2 Grade 4**

### **3.8.3 CRITICAL AND CREATIVE REFLECTION**

#### **3.8.4 Module 18**

### **3.8.5 MUSIC: PERCUSSION INSTRUMENTS**

#### **3.8.5.1 WOODWIND INSTRUMENTS**

##### **3.8.5.2 Activity**

##### **3.8.5.3 To identify instruments [LO 2.4, 2.5]**

## **FOSSILS**

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<sup>8</sup>This content is available online at <<http://cnx.org/content/m24899/1.1/>>.

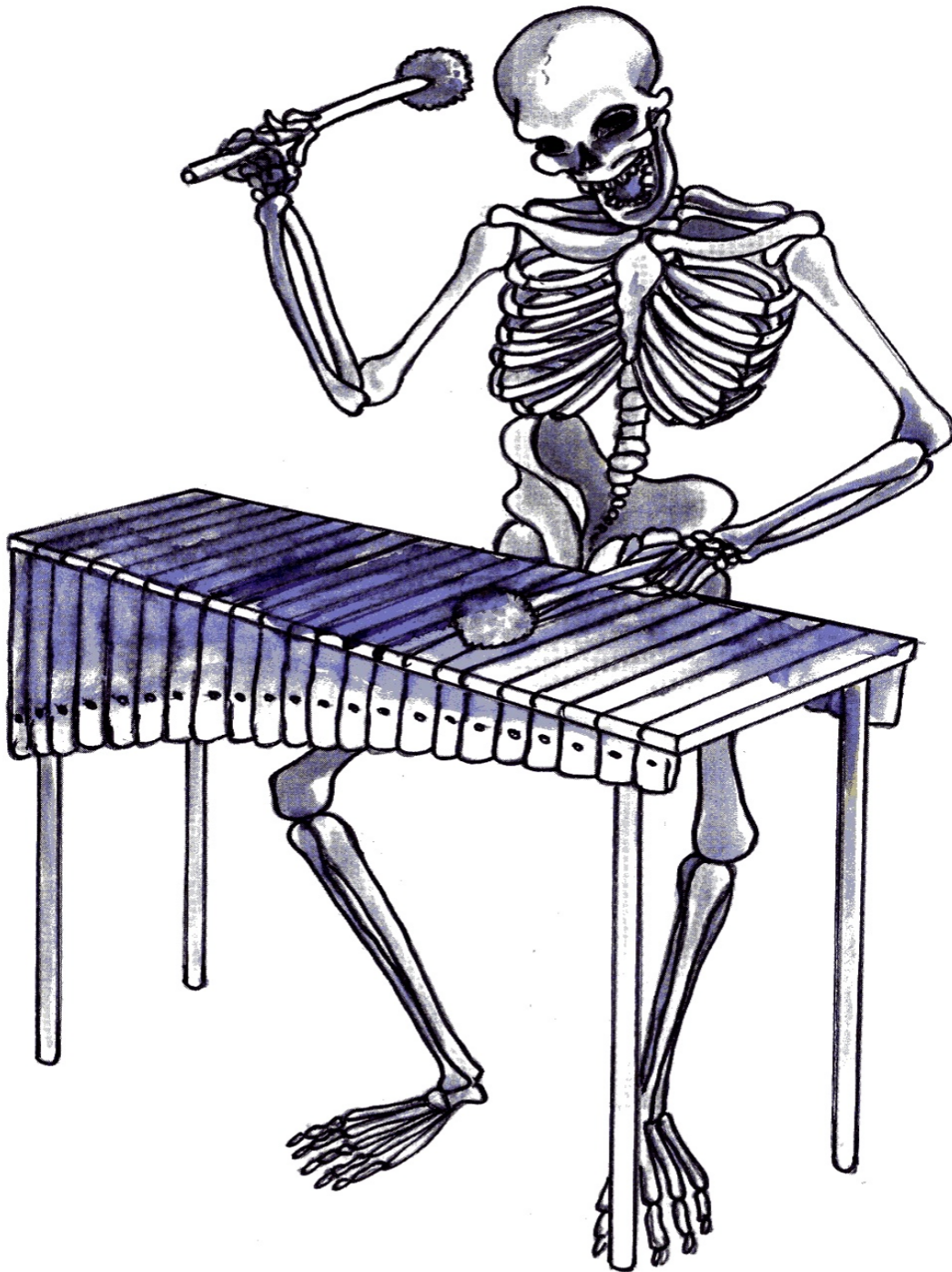


Figure 3.28

---

Complete:

• Time	
• Tempo	
• Is the instrument high and/or low?	
• Which other instruments are present?	
• Describe what you hear.	

**Table 3.8**

To portray the rattle of the skeleton's bones, the composer used the **xylophone**.

What does the xylophone look like?

The xylophone is a percussion instrument and is struck with hammers.

It consists of a series of oblong wooden blocks of different sizes.

**Now paste in (or draw) a picture of a xylophone .**

How is sound produced on the xylophone?

The wooden blocks are struck with hammers to produce sound.

Different hammers are used for different timbres, e.g. wood, rubber and felt.

The shorter and thicker the wooden blocks, the higher the sound; the longer and thinner the blocks, the lower the sound.

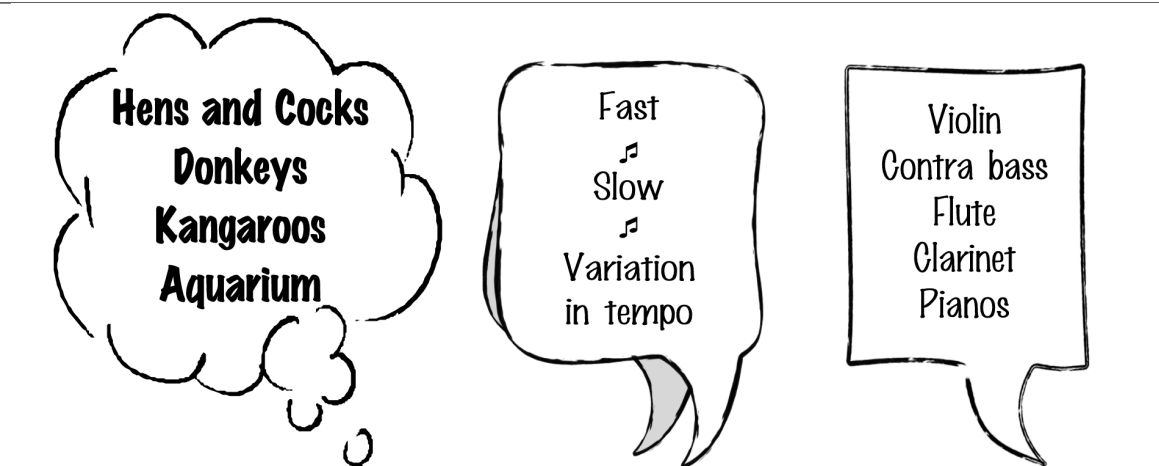
**THE PITCH:** The notes of the xylophone are relatively high.

8.	9.	10.	11.
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**Table 3.9**

The educator will now play three presentations of animals from this composition.

- Choose the animal which is represented by the music and complete the rest of the table.



	Animals	Tempo	Instrument/s
Cut 1	Hens and Cocks		
Cut 2	Donkeys		
Cut 3	Kangaroos		
Cut 4	Fish		

Table 3.10

Describe the animals according to what you hear. What does each one do?

### 3.8.6 Assessment

**LEARNING OUTCOME 2: REFLECTING** The learner will be able to reflect critically and creative on artistic and cultural processes, products and styles in past and present contexts.

#### 3.8.6.1 Assessment Standard

We know this when the learner:

- 2.4 recognises time signatures such as four-four and three-four;
- 2.5 listens to and identifies musical instruments in terms of appearance, name, how sound is produced, timbre and general pitch classification (high-low).

## 3.9 Music: Test your knowledge<sup>9</sup>

### ARTS AND CULTURE

Grade 4

CRITICAL AND CREATIVE REFLECTION

Module 19

MUSIC: TEST YOUR KNOWLEDGE

FINALE

<sup>9</sup>This content is available online at <<http://cnx.org/content/m26024/1.1/>>.

### 3.9.1 Activity 1

#### 3.9.2 To identify instruments [LO 2.4, 2.5]

- As a final summary of the work listen to the finale. You will be divided into groups. Each group represents a specific animal. As soon as the group hears its animal, you must move with the music. The music is in quadruple time (four pulses) - a march.
- We count four, i.e. the beat is four and it is a marching rhythm (1 2 3 4 / 1 2 3 4).

Did all the animals move past during the final parade?

#### TEST YOUR KNOWLEDGE

Choose the correct answer by colouring A, B or C.

1. The composer is making fun of . . .

a	himself and other composers.	b	animals.	c	people.
---	------------------------------	---	----------	---	---------

**Table 3.11**

2. The instrument that are heard most often . . .

a	drums.	b	piano.	c	clarinet.
---	--------	---	--------	---	-----------

**Table 3.12**

3. Marching Music is . . .

a	any beat.	b	in quadruple time (four pulses).	c	in triple time (three pulses).
---	-----------	---	----------------------------------	---	--------------------------------

**Table 3.13**

4. Waltz Music is . . .

a	any beat.	b	in quadruple time (four pulses).	c	in triple time (three pulses).
---	-----------	---	----------------------------------	---	--------------------------------

**Table 3.14**

5. The final summary of all the animals . . .

a	Can-can.	b	cut.	c	finale.
---	----------	---	------	---	---------

**Table 3.15**

6. The sound of string instruments is made because the . . .

a	string vibrates.	b	air column vibrates.	c	stick vibrates.
---	------------------	---	----------------------	---	-----------------

**Table 3.16**

7. The sound of woodwind is made because the . . .

a	string vibrates.	b	air column vibrates.	c	pipe vibrates.
---	------------------	---	----------------------	---	----------------

**Table 3.17**

8. The longer the string, . . .

a	the lower the sound.	b	the higher the sound.	c	the more notes can be played.
---	----------------------	---	-----------------------	---	-------------------------------

**Table 3.18**

9. The smaller the instrument, . . .

a	the lower the sound.	b	the higher the sound.	c	the softer the sound.
---	----------------------	---	-----------------------	---	-----------------------

**Table 3.19**

10. The timbre of the clarinet is . . .

a	thin.	b	Like satin.	c	hollow.
---	-------	---	-------------	---	---------

**Table 3.20**

11. The instrument imitating the lion . . .

a	Xylophone.	b	drums.	c	piano.
---	------------	---	--------	---	--------

**Table 3.21**

12. The instrument imitating the cuckoo . . .

a	cuckoo whistle.	b	clarinet.	c	piano.
---	-----------------	---	-----------	---	--------

**Table 3.22**

13. The instrument imitating the fossils . . .

a	ghong.	b	Xylophone.	c	Bones of skeleton.
---	--------	---	------------	---	--------------------

**Table 3.23**

14. The instrument imitating the elephant . . .

a	bass violin.	b	bass double.	c	contra bass.
---	--------------	---	--------------	---	--------------

**Table 3.24**

15. The instrument imitating the swan . . .



a	cello.	b	flute.	c	violin.
---	--------	---	--------	---	---------

**Table 3.25**

TOTAL	15	
-------	----	--

**Table 3.26**

	1	2	3	4	
	1 - 7	8 - 9	10 - 12	13 - 15	

**Table 3.27**

Rate your knowledge of the instruments you have just studied.

Poor	Average	Good	Excellent
------	---------	------	-----------

**Table 3.28**

### 3.9.3 Activity 2

#### 3.9.4 To read music notation [LO 2.4, 2.5]

Do you remember the Morse code from the previous module?

Now read and clap the Can-can theme of the tortoises

It is a good idea to encourage your rhythm!

CAN				can	you	do	the
[U+25AC]		[U+25AC]		[U+F0B7]	[U+F0B7]	[U+F0B7]	[U+F0B7]
CAN	-	CAN		can	you	do	the
[U+25AC]		[U+25AC]		[U+F0B7]	[U+F0B7]	[U+F0B7]	[U+F0B7]
CAN		CAN		can	you	do	the
[U+25AC]		[U+25AC]		[U+F0B7]	[U+F0B7]	[U+F0B7]	[U+F0B7]
can - can		I	can	you	can	do	the
[U+F0B7]	[U+F0B7]	[U+F0B7]	[U+F0B7]	[U+F0B7]	[U+F0B7]	[U+F0B7]	[U+F0B7]
CAN-							
[U+25AC]		[U+25AC]					

Table 3.29

Sing the theme of the tortoise! Your teacher will help!

**Cryptogram** **m61g0tqy10** **Cryptogram**

Figure 3.29

Rewrite the theme of the tortoises in a cryptogram! Use the given cipher-key.

**Crochet**

**Minim**

**Minim rest**

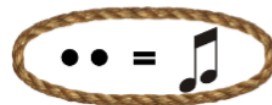


Figure 3.30

TIP: To draw the minim

$$\text{Minim rest} = \text{Minim} + \text{C} = \text{Minim rest}$$

Figure 3.31



Figure 3.32

---


Line 1	Line 2	Line 3
		

Table 3.30

Line 4	Line 5	

Table 3.31

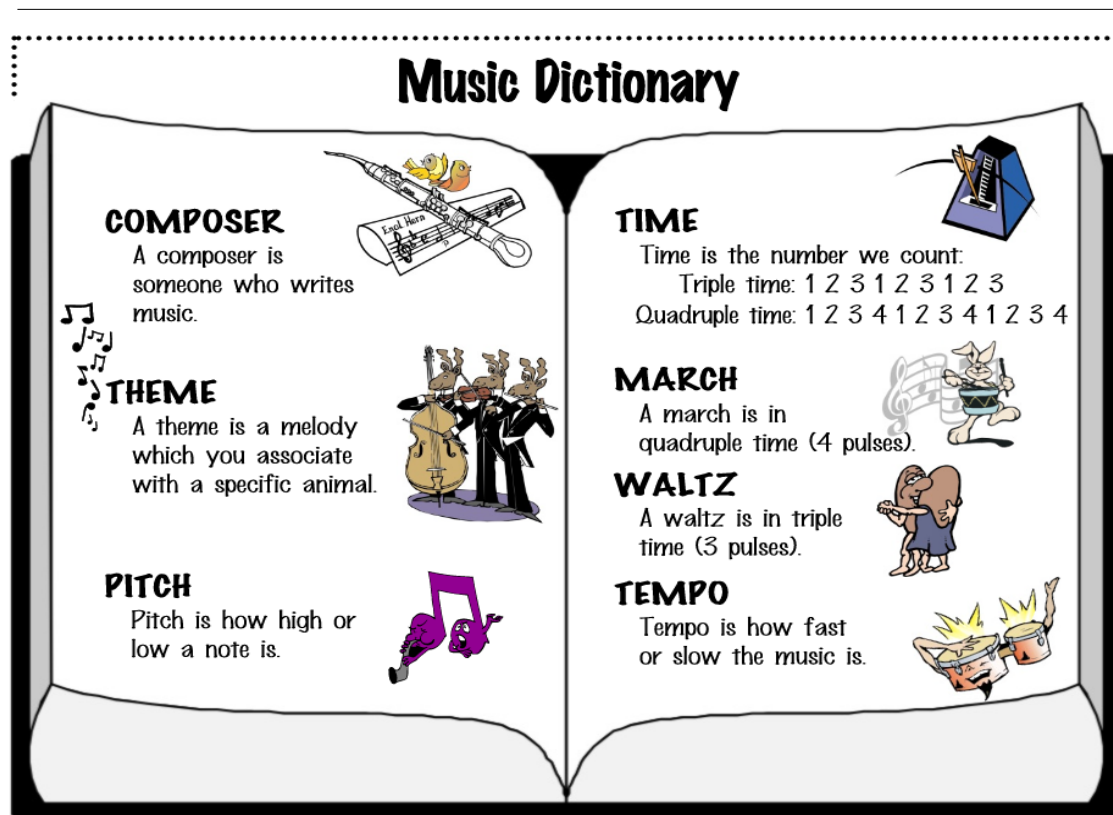


Figure 3.33

## Assessment

**LEARNING OUTCOME 2: REFLECTING** The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.

## Assessment Standard

We know this when the learner:

2.4 recognises time signatures such as four-four and three-four;

2.5 listens to and identifies musical instruments in terms of appearance, name, how sound is produced, timbre and general pitch classification (high-low).

## 3.10 Drama: Creative Fantasy<sup>10</sup>

### 3.10.1 ARTS AND CULTURE

### 3.10.2 Grade 4

### 3.10.3 CRITICAL AND CREATIVE REFLECTION

### 3.10.4 Module 20

### 3.10.5 DRAMA: CREATIVE FANTASY

#### 3.10.5.1 CREATIVE FANTASY

#### 3.10.5.2 Activity 1

#### 3.10.5.3 To reflect on own contribution to drama [LO 2.2]

- We want you to think back on the “mime” Activity of last term. Remember? Good! Now follow you educator’s guidelines and enjoy the next activity.

#### Exercise 1: Class Discussion

Discuss the following aspects with your educator and your class:

- your preparation for the previous activity;
- your first impressions of executing the activity;
- whether you liked doing the activity or not
- your understanding of the concept “mime”;
- whether it was worth doing.

#### Exercise 2: The Questionnaire

Complete the questionnaire

1. Did you like doing “mime”? Why? Why not?
2. Did you find it difficult not to talk during the exercise? Why? Why not?
3. Did you enjoy watching the other learners performing their mime scenes? Why? Why not?
4. Did you enjoy working on the scenes with the other learners or would you rather have done your mime alone? Why? Why not?
5. Do you think you can improve on the “winning mime” of last term. How?

#### Exercise 3: Group-reflection

- Divide up in groups of 5-8 learners.
- Elect a group captain.
- Take time to reflect on:
  - the class discussion;
  - the questionnaire;
  - the “Creative Fantasy” activity.
- Discuss the “winning mime” of the previous term’s activity and give ideas on how you would now, with the background experience and knowledge you now have, improve on the Activity
- Each group captain will be given an opportunity to give a report on the group’s discussions.

---

<sup>10</sup>This content is available online at <<http://cnx.org/content/m24930/1.1/>>.

### **3.10.6 Assessment**

**LEARNING OUTCOME 2: REFLECTING**The learner will be able to reflect critically and creative on artistic and cultural processes, products and styles in past and present contexts.

#### **3.10.6.1 Assessment Standard**

We know this when the learner:

2.2 uses simple drama terms to respond to classroom drama, reflecting on own contribution to drama and listening to the comments and ideas of others.





# Chapter 4

## Term 4

### 4.1 Drama: Warming-up<sup>1</sup>

#### 4.1.1 ARTS AND CULTURE

#### 4.1.2 Grade 4

#### 4.1.3 CREATING, INTERPRETING AND PERFORMING

#### 4.1.4 Module 21

#### 4.1.5 DRAMA: WARMING UP

##### 4.1.5.1 DRAMA

Before we start with our drama classes, you will have to be relaxed and warmed up. Ready? Good!

##### 4.1.5.2 Activity 1

##### 4.1.5.3 To perform relaxation and breathing exercises: the warm-up [LO 1.3]

- Your educator will guide you through the following exercises and explain why you are doing them.

Relaxation 1:

- Stand with your feet apart.
- Reach upwards with your fingertips, palms facing and fingers splayed.
- Try to touch the ceiling.
- Imagine there is a wire attached to each fingertip and to the crown of your head.
- You are being drawn up on to your toes towards the ceiling by the wires.
- Feel the body elongate.
- Hold this position for ten counts.
- Imagine that the wires are suddenly cut.
- Your hands, wrists, arms, head and shoulders will drop.
- Let your arms hang loosely at your sides.
- Let your head hang down.
- Notice how easy and comfortable the muscles feel after the release of the tension.
- Allow the head and arms to hang for a moment.
- Then stand up straight.

---

<sup>1</sup>This content is available online at <<http://cnx.org/content/m24932/1.1/>>.

## Relaxation 2:

- Stand with your feet apart.
- Thrust your splayed fingertips and the crown of your head rhythmically at the ceiling.
- After five thrusts, hold the position. Strain upwards for a further count of ten.
- Let the whole body above the waist relax. Slump forward.
- The trunk, arms, hands and head must hang down in a relaxed easy manner.
- Allow the arms to dangle loosely until they come to a halt of their own accord.
- Hang limp for a few moments.
- Adjust your legs.
- Slowly stand up straight.

## Posture 1:

- Stand with your heels a few inches away from the wall.
- Rest your back against the wall.
- Allow arms to hang loosely.
- Feel that the head is poised, with your chin level.
- Bend your knees and allow your body to lower itself.
- Feel the spinal area in the lumbar region straighten and contact the wall.
- Slide up and down the wall a few times.
- Feel your spine straightening as you lower your body.

## Posture 2:

- Stand up straight, with feet apart.
- Reach out sideways with your hands as far as possible.
- Splay your fingers, palms to the ground, thumbs pointing forwards.
- Turn the palms upwards so that the thumbs are pointing to the back.
- Feel the shoulders rolled back as you twist your hands round as far as you can.
- Continue to stretch outwards.
- Slowly lower your arms and try to touch your thighs with the backs of the fingers.
- Feel the lower part of the chest expand as the arms lower.
- Do not poke your head forward.
- This is a good corrective exercise for rounded shoulders.

## Breathing:

- Lie on the floor with your arms slightly away from your body – hands loose.
- Draw your knees up until the soles of your feet are flat on the floor.
- Place your hands gently on the lower side of the ribs.
- Breathe in slowly through your nose and out through your mouth.
- Become aware of the movement your rib-cage is making.
- Pant like a dog – in and out, rapidly.
- Become aware of the power you can exert over your breath if you wish.
- Breathe in through your nose to a count of five – hold for a moment – allow it to flow out silently from a wide open jaw for a count of five.
- All movements must be in the lower part of the chest.

## Warm-up 1: Red, Blue, Yellow

- Sit on a chair in a circle with a space between each chair.

- Your educator will give each of you in the circle a colour – alternating red and blue.
- The purpose of this exercise is precise movement, with no fuss and in complete SILENCE.
- On the order ‘RED’, all the reds must rise and find another chair.
- On the order ‘BLUE’, all the blues have to find another chair.
- On the order ‘YELLOW’, everyone finds another chair.
- Vary the movement from *slow motion* to *fast reaction*.
- No contact may be made.

### Warm-up 2:

- The whole group should jog about in a space.
- Your educator will have a whistle.
- When the educator blows the whistle, everyone must freeze.
- The educator will point to a ‘victim’.
- The ‘victim’ instantly acquires his own extraordinary movement routine and leaps into action.
- All in the group are affected in the same way.
- After 10 seconds, the educator will blow the whistle again.
- Everyone freezes.
- Another ‘victim’ is pointed out.

### 4.1.6 Assessment

**LEARNING OUTCOME 1: CREATING, INTERPRETING AND PRESENTING** The learner will be able to create, interpret and present work in each of the art forms.

#### 4.1.6.1 Assessment Standard

We know this when the learner:

1.3 performs simple teacher-directed relaxation and breathing exercises when warming up and cooling down.

## 4.2 Drama: We perform<sup>2</sup>

### 4.2.1 ARTS AND CULTURE

#### 4.2.2 Grade 4

### 4.2.3 CREATING, INTERPRETING AND PERFORMING

#### 4.2.4 Module 22

### 4.2.5 DRAMA: WE PERFORM

#### 4.2.5.1 WE PERFORM

#### 4.2.5.2 Activity 1

#### 4.2.5.3 To use voice and body in drama [LO 1.4]

- After your warm-up you will be prepared to enjoy the next activity. Yes, we are going to play at acting. At last!

---

<sup>2</sup>This content is available online at <<http://cnx.org/content/m24935/1.1/>>.

**4.2.5.4 Exercise 1: Improvisation without speech**

- The class will be divided into groups of six – eight.
- Each group has about two minutes to choose their favourite Fairy Tale.
- Each member of the group must choose a character in the Fairy Tale they have chosen.
- Select one scene from the Fairy Tale.
- Improvise your scene (without the use of dialogue or sound) to the rest of the class.
- Now guess the Fairy Tale and identify the characters of other groups.
- Choose the ‘winning’ group and the best character after all the groups have performed their Fairy Tales. Give reasons for your choice.

**4.2.5.5 Exercise 2: Improvisation with speech**

- Perform the same scenes with the same characters, but this time add speech.
- Perform your scenes to the rest of the class.
- Choose a ‘winning scene’ and a ‘winning character’ after the performances have taken place.

**4.2.5.6 Activity 2****4.2.5.7 To make use of costume props to tell a story and portray characters: thunder and lightning [LO 1.5]**

- With this next activity we shall be exploring a myth from Nigeria. Your educator will read the story to you - twice. Listen attentively and try to visualise the story as it is read to you.

**4.2.5.7.1 The story of thunder and lightning**

**Figure 4.1**

---

Long ago Thunder and Lightning lived on earth among the people. Thunder and Lightning were sheep; Thunder was the mother and Lightning was her son, a ram. These two animals were not popular among the

people, as Lightning was always looking for trouble. As soon as they disagreed with him, he became furious and set everything around him on fire, even the huts and trees.<sup>1</sup> In this way he often destroyed the harvest on farms, and occasionally even people who were in his way were killed.

As soon as Thunder discovered that Lightning behaved in such a manner, she shouted at him as loudly as she could - this was very, very loud! <sup>2</sup>Each time this happened, the neighbours became very upset: first about the damage caused by Lightning and secondly about the unbearable noise from his mother which always followed his outbursts. <sup>3</sup>

The villagers often complained to the king, until the king eventually sent these two to the outskirts of the village informing them that they may no longer have any contact with the inhabitants. <sup>4</sup>This however did not help, as Lightning was still able to see the inhabitants walking around and could still bother them.

<sup>5</sup> <sup>6</sup> <sup>7</sup>

The king commanded them to appear before him: <sup>8</sup> "I have given you several chances for a better life, but I see that it is hopeless. You will leave our village and go and live in the wild bush. We never want to see you here again."

Thunder and Lightning had no choice but to obey the king and to accept the king's decision. They left the village, but remained angry with the inhabitants.

A great deal of trouble still awaited the inhabitants.

Lightning was so angry that he had been banned, that he set the whole bush alight. As it was very dry, the flames spread to the adjacent little farms and even to some of the huts. <sup>9</sup> Once again, the people were desperate. They heard his mother's mighty voice trying to stop her son, but as always it was too late, as the damage had already been done.

The king called all his counsellors together to ask for help. After a long debate, they eventually came up with an idea. They decided to ban both Thunder and Lightning off the face of the earth. They had to go and live in the sky. This, the king told them. Thus they were sent off to live in the sky where they could not harm the people. At least this is what they hoped!

But things did not quite work out this way.

Lightning still loses his temper and from time to time cannot resist sending fire to the earth. Then you can hear his mother's loud, rumbling reprimand.

Characterisation

- Your educator will read the myth out loud to you.
- Your educator will write down the different characters on the board.
- Volunteer a role you would like to play.
- Learners without any characters from this myth, should choose any animal to portray.
- Explore the characters using the following guidelines:

Elements of characterisation

- **Action:** What am I doing?
- **Volition:** Why am I doing it?
- **Adjustment:** How am I doing it?

External attributes of characterisation

- **the body** ( Is the character young, old, fat, crippled, ...?)
- **the voice** (shrill, deep, old, childlike, ...)
- **the face** (narrow eyes, nervous twitch, evil, good...)
- **the attitude** (self confident, nervous, insecure, in charge...)
- **the props** ( glasses, tiara, walking stick, fan ...)
- **the costume** (evening gown, tuxedo, rags, track suit...)
- **the make-up** ( bearded, fantastic, aged...)

#### 4.2.5.8 Creating a play

- Listen to the myth again.
- Visualise your character in the story.
- Create a short play by using the following guidelines:
  - divide the myth up into scenes
  - identify the settings of each scene
  - identify the storyline of the play
  - select the dialogue for the characters
  - suggest extra dialogue for the “animals” that have been added to the myth
  - improvise the scenes without the ‘script’
  - use some of the scripted dialogue for the next rehearsal
  - be creative, and improvise
  - consider props, costumes and make-up

#### 4.2.6 Assessment

**LEARNING OUTCOME 1: CREATING, INTERPRETING AND PRESENTING** The learner will be able to create, interpret and present work in each of the art forms.

##### 4.2.6.1 Assessment Standard

We know this when the learner:

- uses the voice and body imaginatively in drama exercises and games;
- makes use of hand or costume props, puppets, masks or other external resources to tell stories and portray characters.

### 4.3 Dance: Warming up<sup>3</sup>

#### 4.3.1 ARTS AND CULTURE

##### 4.3.2 Grade 4

#### 4.3.3 CREATING, INTERPRETING AND PERFORMING

##### 4.3.4 Module 23

#### 4.3.5 DANCE: WARMING-UP

##### 4.3.5.1 WARMING UP

Before you can attempt any of the activities you must warm up your body. The warm-up reduces the risk of injury and will make the dances easier to do.

---

<sup>3</sup>This content is available online at <<http://cnx.org/content/m24936/1.1/>>.

#### 4.3.5.2 Activity 1

##### 4.3.5.3 To warm up and develop skill [LO 1.1]

- It will be easier and more fun if you do the warm-up with music. Choose music that is not too fast.

Preparation - stand with feet a hip-width apart, feet facing forward, arms down.

- It is important to keep your body alignment in order to isolate the specific muscles that are being warmed up.
- Correct body alignment will prevent injuries.
- Only move the prescribed body parts and muscles.

##### 4.3.5.4 Breathing exercise

- Breathe through the nose for four counts and gradually lift the arms sideways.
- Stretch your spine.
- Breathe out through your mouth for four counts while gradually lowering your arms.
- Repeat breathing exercise.
- Stand with feet hip-width apart – knees slightly bent – arms down at the sides

##### Head- and neck isolations

- Stand with feet hip-width apart, feet pointing forward, arms down at sides
- Head: drop down, up, side to side (repeat eight times).
- Make half circles with your head from right to left, then left to right (repeat eight times).
- Do not move any other part of your body.
- Keep feet firmly on the floor.
- Do not lock your knees.



Figure 4.2

---

##### Shoulder isolations

- Raise right shoulder, then left shoulder alternately (repeat eight times).
- Rotate right shoulder, then left shoulder alternately (repeat eight times).
- Combine head and shoulder movements:
- head up, down, right, left, rotate
- shoulders up, down, rotate
- repeat eight times

- Keep the rest of the body still.
- Try to lift the shoulders as high as possible in order for the stretch to be effective.
- Do not move your head; keep your head facing forward.



Figure 4.3

---

#### Arm warm-up

- **Preparation:** stand with feet hip-width apart – arms down at the side – do not lock your knees – shoulders square – pull abdominal muscles in – pull buttocks in.
- We will only warm up the arms – do not move any other part of your body.
- Control the movement of your arms.
- Raise straight arms to the side – shoulder height – and drop arms down – repeat eight times.
- Raise straight arms to the front – shoulder height – drop arms down – repeat eight times.
- Combine arm raises – repeat eight times.

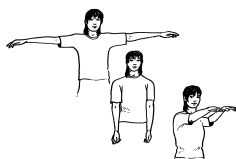


Figure 4.4

- Bend arms at the elbow – forward - and drop – repeat eight times.
- Lift arms up forward – bend arms at the elbow and straighten arms – repeat eight times.
- Combine arm movements.



Figure 4.5

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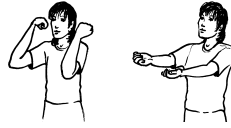


Figure 4.6

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#### 4.3.5.5 Upper body warm-up

- **Preparation:** stand up straight – arms to the side – knees slightly bent – abdominal muscles in – buttocks in
- Make sure your hips are facing forward.
- Do not move your legs and hips.
- Keep feet firmly on the floor.
- Bend your upper body to the right side – facing forward – repeat eight times.
- Bend your upper body to the left side – facing forward – repeat eight times.
- Swing your upper body from the right to the left – starting upright and moving downwards in a semi-circle and ending left upright – repeat eight times.
- Control your swings.
- Keep your balance.

#### 4.3.5.6 Hip warm-up

- **Preparation:** stand up straight – feet a hip-width apart – hands on your hips.
- Isolate your hips.
- Do not move any other part of your body.
- Keep your legs and feet still.
- Push your right hip out to the side.
- Push your left hip out to the side.
- Repeat eight times.
- Rotate your hips from right to left – full circle – repeat eight times.
- Rotate your hips from left to right – full circle – repeat eight times.



**Figure 4.7**

---

#### Leg warm-up

- Walk on the spot in time to the music for eight beats.
- Walk forwards for four beats.
- Walk backwards for four beats.
- Repeat eight times.
- Add controlled arm movements as executed in the arm warm-up. Repeat eight times.

#### 4.3.5.7 Quadriceps warm-up

- Stay in one place and lift your knees alternately up and down.
- Repeat eight times.
- Put your hands on your hips.
- Keep your abdominal muscles tight.
- Keep your body upright.

#### Hamstring warm-up

- Step to the side with your right leg – facing forward – lift your left leg up behind you – bending it at the knee.
- Step to the left side – facing forward – lift your right leg up behind you, bending it at the knee.
- Repeat eight times.
- Do not lean forward when lifting your leg to the back.
- Keep your body straight at all times.

**Buttocks warm-up (Gluteus Maximus):**

- **Preparation:** stand with your feet a hip-width apart – arms down at the sides.
- Bend your knees – push your buttocks out and lean slightly forward – raise arms up forwards.
- Straighten your legs.
- Repeat eight times.
- Make sure your knees are in line with your toes when you bend your legs.
- Keep your heels on the floor.
- Do not bow your back – keep your back straight when you lean forward from the waist.
- Keep your head in line with your spine

**Jumps:**

- Preparation: press with your whole foot, especially your heels, onto the floor.
- This will give you the strength to push up into the air.
- Stretch your legs and feet.
- Keep your shoulders open and square.
- Keep your body straight.
- Use every muscle in the sole of your foot.
- Work from the heels through to the toes.
- When you land, your toes should touch the floor first.
- Then carefully lower through your foot to the heel – bending your knees as you land.
- Jump from both feet.
- Bend knees before jumping.
- Straighten knees in mid-jump.
- Land on both feet with knees bent.
- Jump forward, backwards, right and left.
- Jump in time to the music.
- Jump from one foot to the other.
- Combination::
- jump four times on both feet
- jump twice on right foot
- jump twice on left foot
- jump forwards using alternate feet (four times)
- jump backwards using both feet (four times)
- repeat eight times

**Figure 4.8****Foot warm-up:**

- **Preparation:** stand with your feet a hip-width apart – body straight – arms down at the sides.
  - Slowly raise your heels and lower – repeat eight times.
  - Lift your toes – heels on the floor –and lower – repeat eight times.
  - Combine toe-and-heel raises alternatively eight times.
- 
- Keep body straight at all times.
  - Keep your balance.
  - Keep your head up looking forward – do not look down (you will fall forward!)

### 4.3.6 Assessment

**LEARNING OUTCOME 1: CREATING, INTERPRETING AND PRESENTING**The learner will be able to create, interpret and present work in each of the art forms.

#### 4.3.6.1 Assessment Standard

We know this when the learner:

1.1 in preparing the body, follows a teacher-directed warm-up and skill-developing ritual, with attention to safe use of the body, for example:

- knees aligned over toes when bending;
- articulation (toe-heel-bend) of the feet and bending knees when landing from jumps;
- good posture at all times.

## 4.4 Dance: The ball dance<sup>4</sup>

### 4.4.1 ARTS AND CULTURE

#### 4.4.2 Grade 4

#### 4.4.3 CREATING, INTERPRETING AND PERFORMING

#### 4.4.4 Module 24

#### 4.4.5 DANCE: THE BALL DANCE

##### 4.4.5.1 THE BALL DANCE, COOLING DOWN AND STRETCHING

##### 4.4.5.2 Activity 1

##### 4.4.5.3 To use props in creating dance: the ball dance [LO 1.2]

After the warm-up, you can now begin to demonstrate the movement of the whole body. There are five basic body activities:

- travel (moving from one place to another);
- turn (to move around an axis);
- elevation (to move to a higher level);
- gesture (motion of the hands, head or body to express or emphasise an idea or emotion);
- weight transference (to change body weight from one point to another);
- keep these principles in mind when conducting the next exercise.

### Homework

---

<sup>4</sup>This content is available online at <<http://cnx.org/content/m24938/1.1/>>.

- Bring a ball to the class.
- Experiment at home with different movements which you can create by using a ball.
- Select a piece of music to accompany your dance – look for songs with “ball”, “bounce”, “jump”, etc. in them.

Helpful hints for creating your dance:

- hold the ball in both hands;
- walk, run, travel, turn, jump with the ball;
- lift and lower the ball on different levels (high, middle, low) while moving;
- combine arm movements with the ball, with the travelling movements;
- hold the ball in one hand while executing movements;
- throw and catch the ball while moving;
- place the ball on the floor and move around it;
- put your foot on the ball;
- select movements from your experimentation exercise and put them together to create a short dance with the ball sequence;
- be creative! – try to think of interesting movements to do with your ball and dance movements;
- practise and perform your dance for the rest of the class.

#### 4.4.5.4 Activity 2

#### 4.4.5.5 To cool down and stretch the body after executing the exercises [LO 1.1]

It is important that you stretch your muscles after the exercise. If you do not stretch after the class, you will feel stiff and sore the next day.

##### **Breathing exercise:**

- Stand with feet a hip-width apart, arms hanging at the sides.
- Inhale through the nose, raising arms above the head.
- Exhale through the mouth, dropping arms and bending knees at the same time.
- Repeat 4 times.

##### **Neck stretch:**

- Raise right arm straight up, put arm over head, touch the left side of the head.
- Slowly pull the head to the right towards the shoulder and drop the left shoulder.
- Repeat on left side.



**Figure 4.9**

---

**Arm stretch:** take the right arm across the chest and with the left hand slowly pull arm towards the body – repeat on left side.



Figure 4.10

---

**Back stretch:** bend knees, knees and feet facing forwards – lean forwards and place hands on knees – contract back upwards (like a cat) and release – repeat four times.

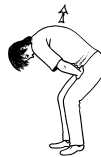


Figure 4.11

---

Body stretch:

- Stand with feet a hip-width apart – knees slightly bent – arms hanging down at the sides.
- Reach up towards the ceiling with your arms – stretching your body upwards.
- Stand on your toes while stretching upwards towards the ceiling.
- Release to crouching position in a low level.
- Repeat four times.



Figure 4.12

---

Hamstring and calve stretch:

- Keep hands on the floor.
- Straighten legs.
- Keep upper body bent forward – head down.
- Hold stretch for eight counts.



**Figure 4.13**

Recovery:

- Slowly curl up – head coming up last.
- Shake all moveable body parts.
- Bow to your educator to say “thank you” for the class.

#### **4.4.6 Assessment**

**LEARNING OUTCOME 1: CREATING, INTERPRETING AND PRESENTING** The learner will be able to create, interpret and present work in each of the art forms.

##### **4.4.6.1 Assessment Standard**

We know this when the learner:

1.1 in preparing the body, follows a teacher-directed warm-up and skill-developing ritual, with attention to safe use of the body, for example:

- knees aligned over toes when bending;
- articulation (toe-heel-bend) of the feet and bending knees when landing from jumps;
- good posture at all times.

1.2 uses cans, stones, newspapers, materials, chairs, balls and a large variety of objects/props to improvise and compose movement sequences.

## 4.5 Visual Arts: An animal mask<sup>5</sup>

### 4.5.1 ARTS AND CULTURE

### 4.5.2 Grade 4

### 4.5.3 CREATING, INTERPRETING AND PERFORMING

### 4.5.4 Module 25

### 4.5.5 VISUAL ARTS: AN ANIMAL MASK

#### 4.5.5.1 AN ANIMAL MASK

#### 4.5.5.2 Activity 1

#### 4.5.5.3 To understand the concepts of dynamics and contrast [LO 1.11]

- In the previous Modules you studied **colour, line, tone nuances, form** and **space**.
- In Module 4 the learners will take a look at **contrast** (opposites).

#### 4.5.5.4 STEP 1

The elements of contrast are the following:

**C OLOUR**  
**LINE**  
**TONE NUANCES**  
**FORM**  
**SPACE**  
**TEXTURE**

#### 4.5.5.5 STEP 2

Find pictures in old magazines to illustrate at least one contrast of each formal element as mentioned above. Paste these into your journals.

#### 4.5.5.6 Activity 2

#### 4.5.5.7 To make an animal mask [LO 1.11]

- Before you start planning your animal mask your teacher will give you more information about masks.

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<sup>5</sup>This content is available online at <<http://cnx.org/content/m24967/1.1/>>.



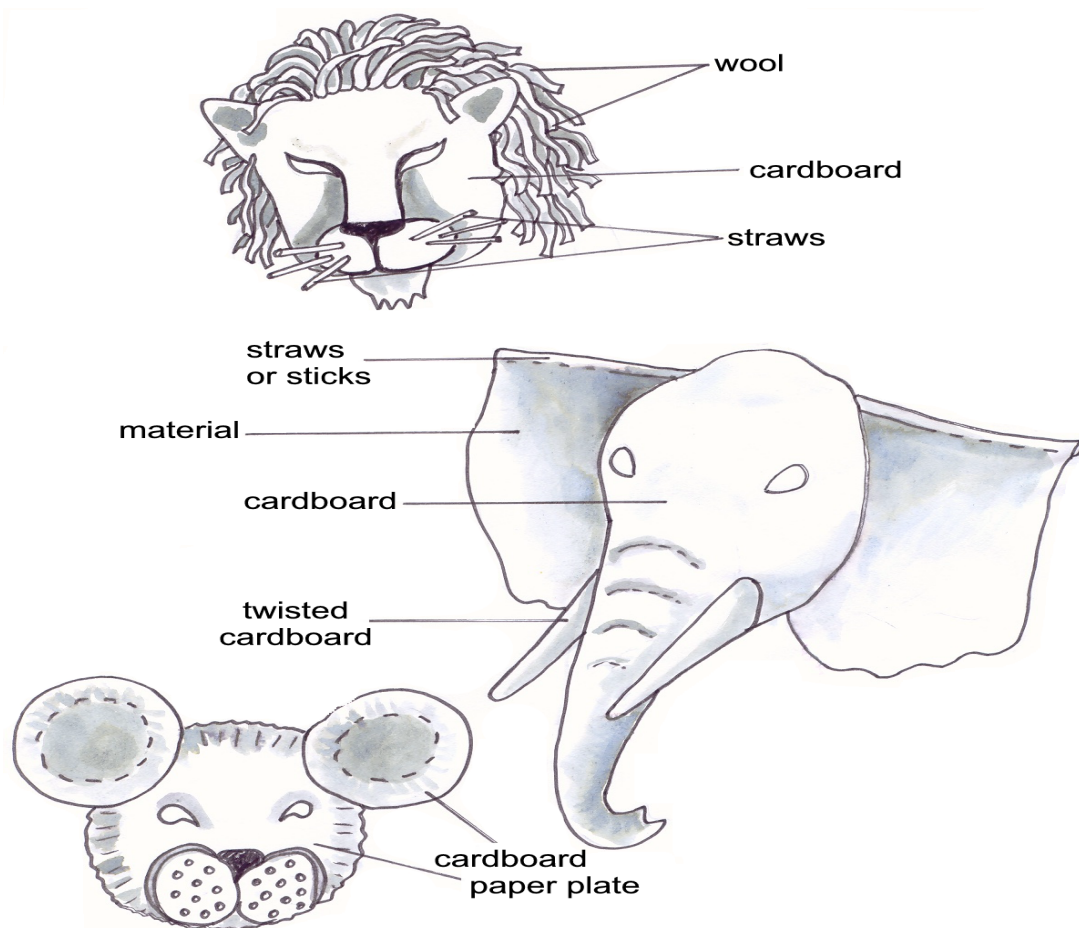


Figure 4.14

Before you start with the actual making of the masks, decide which animal you intend portraying.

Research must then be done on this animal. Pictures must be collected and pasted in or drawings can be made in your journal.

When you have collected enough information, the planning of the mask on paper may commence.

**IMPORTANT:** Remember that each animal has certain characteristics. You must identify the characteristics of his specific animal, e.g. the mane of a lion, the trunk of an elephant, teeth and ears, the wide mouth and protruding eyes of a frog, the horn of a rhino, etc.

#### 4.5.5.8 Activity 3

#### 4.5.5.9 To make an animal mask from waste products [LO 1.10]

You must collect:

Crinkled cardboard or paper plates/pencils/paint and brushes, pastels or wax crayons/elastic or string/glue/waste products like caps, cork, washing pegs, leaves, seeds, hessian, plastic bottles, dried flowers, bones, cotton, egg holders, polystyrene, wire, shredded paper, parts of old toys, wool, wood shavings, steel wool, feathers, packing material, pipe cleaners, etc.

#### 4.5.5.10 STEP 1

The basis of the mask is the crinkled cardboard, a very versatile material as it can be shaped. Interesting effects can also be obtained by alternating the smooth and the coarse sides as texture contrasts. The crinkled line can be used horizontally and vertically in combination. (As alternative a paper plate can be used as basis).

Hold the form, the plate or the cardboard in front of your face so that a friend can determine and mark the position of your eyes. Then the preliminary sketch of the previous activity can be redrawn with the pastels, wax crayons or paint.

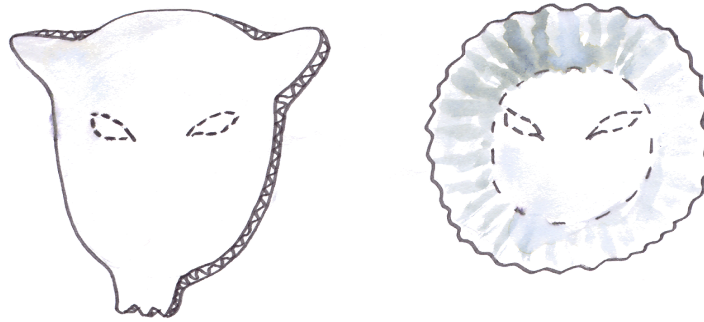


Figure 4.15

---

#### 4.5.5.11 STEP 2

After the basis has been completed, look closely at the specific characteristics of the animal: nose, ears, whiskers, mouth, teeth, horn, etc. These characteristics must then be added by using the waste products. In this manner pipe cleaners can be used for whiskers, a nose is a bottle cap painted black, shredded paper is used for the mane - the list is infinite. Use this opportunity to be as original and creative as you can be!

**Bear in mind** the table that you completed in Activity 3.1 - you must create as many possible contrasts on the mask through colour, line, notation, form, space and texture.



Figure 4.16

#### 4.5.5.12 STEP 3

After the decoration of the mask, two holes must be made on either side of the mask. String or elastic can be used between the two holes to tie so that the mask will remain on your head. You could also simply hold the mask in your hand in front of your face during the presentation. You can also attach the mask to a longish stick.

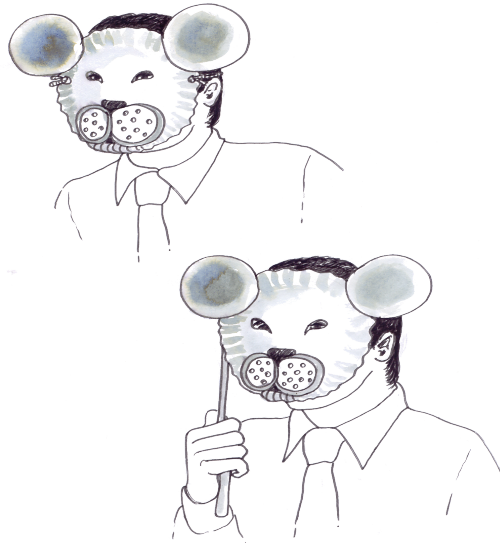


Figure 4.17

---

#### 4.5.5.13 Activity 4

##### 4.5.5.14 To use the animal mask in class [LO 1.11]

- You now have the opportunity to wear and show your mask to the other learners. Try to move like or make the sounds usually made by the animal that you represent.

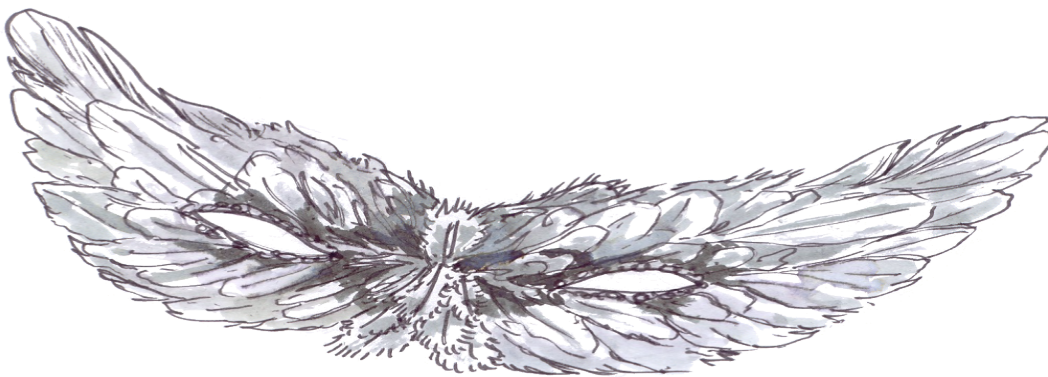


Figure 4.18



**Figure 4.19**



**Figure 4.20**

#### **4.5.6 Assessment**

**LEARNING OUTCOME 1: CREATING, INTERPRETING AND PRESENTING** The learner will be able to create, interpret and present work in each of the art forms.

##### **4.5.6.1 Assessment Standard**

We know this when the learner:

- makes masks and crafts, artefacts, costumes, collages or puppets using natural, waste or found materials;

1.11 makes and shares artworks to:

- demonstrate planning and skilful use of design elements in creating masks based on various nature gods of different cultures;
- explore the basic formal elements and techniques of two-dimensional art (drawing and painting);
- identify tone and mix primary, secondary and tertiary colours;
- represent form in space in three-dimensional work (e.g. model making and clay-work).

## 4.6 Music: Your own music<sup>6</sup>

### 4.6.1 ARTS AND CULTURE

#### 4.6.2 Grade 4

### 4.6.3 CREATING, INTERPRETING AND PERFORMING

#### 4.6.4 Module 26

### 4.6.5 MUSIC: YOUR OWN MUSIC

### 4.6.6 YOUR OWN MUSIC

#### 4.6.6.1 Activity 1

#### 4.6.6.2 To create your own instruments [LO 1.8]



**Figure 4.21**

---

What is expected of me?

The final product must produce sound (make), otherwise it is not an instrument!

Use any available or waste products – tins, sticks, paper plates, stones, empty toilet rolls, shells, copper pipes, dry beans and nails, to name but a few!

**DO NOT BUY ANYTHING.**

Experiment with **SOUND**:

What techniques can be used?

(shake, tap, scrape, etc.)

How can I change the sound? (high/low; hard/soft; clear/muffled)

**Example 1**

---

<sup>6</sup>This content is available online at <<http://cnx.org/content/m24973/1.1/>>.



Figure 4.22

---

Use two pencils as **drumsticks**. Tap them against one another and make your own conclusions about the change in sound.

Would thin sticks make the same sound as thicker ones? .....

What is the difference in sound? .....

Would the sound change if you tapped on different spots on the pencil?.....

How does the sound change when tapping the point versus tapping the middle?

.....

**Example 2**



Figure 4.23

---

An empty tin with a plastic lid.

How can the tin be used as a:

**Drum?** .....

**Marakka?** .....

How can the sound be changed when using these instruments?

**Marakka** .....

**Drum** .....

**Other** possibilities:

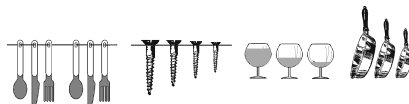


Figure 4.24

---

**Look around you!** What can you use to produce sound? Practically every object that you touch can be used to produce sound! **Be original.**

**4.6.6.3 Activity 2****4.6.6.4 To distinguish between sound and silence [LO 1.6, 1.7]**




Your educator will play name games with you.

Complete the following by adding your name in Morse code.

What is your name. [U+25AC] [U+F0B7] [U+F0B7] [U+25AC] [U+25AC] [U+25AC] [U+25AC]	<b>my name is 4</b>
--	---------------------

**Table 4.1**

If we substitute a note with silence, we call it a .....

	Complete:	
	Write the notes in Morse code:	What are the notes called?
		
		
		

**Table 4.2****4.6.6.5 Activity 3****4.6.6.6 To distinguish between high and low [LO 1.7]**

Pitch means how high or low a note is



Complete the following:

Pat is my name. [U+25AC] [U+F0B7] [U+F0B7] [U+25AC] [U+25AC] [U+25AC] [U+25AC]	What is your name?
---	--------------------

**Table 4.3**

Write down your name the way it is pronounced - distinguish between high and low:

Example:

Ja – son [U+25AC] [U+25AC]	or	Ja – son [U+25AC] [U+25AC]	or	Ja – son [U+25AC] [U+25AC]
----------------------------	----	----------------------------	----	----------------------------

**Table 4.4**

.....

Game:

Paste the two patterns which you must practise and perform, here:

Write down your own pattern in Morse code or notation.

#### 4.6.6.7 Activity 4

#### 4.6.6.8 To create a sound picture [LO 1.6, 1.7, 1.9]

Your educator will read a folk tale from Nigeria to you – twice. Listen to the story and take in the details.

##### 4.6.6.8.1 The story of Thunder and Lightning



**Figure 4.25**

Long ago Thunder and Lightning lived on earth among the people. Thunder and Lightning were sheep; Thunder was the mother and Lightning was her son, a ram. These two animals were not popular among the people, as Lightning was always looking for trouble. As soon as they disagreed with him, he became furious

and set everything around him on fire, even the huts and trees.<sup>1</sup> In this way he often destroyed the harvest on farms, and occasionally even people who were in his way were killed.

As soon as Thunder discovered that Lightning behaved in such a manner, she shouted at him as loudly as she could - this was very, very loud! <sup>2</sup>Each time this happened, the neighbours became very upset: first about the damage caused by Lightning and secondly about the unbearable noise from his mother which always followed his outbursts. <sup>3</sup>

The villagers often complained to the king, until the king eventually sent these two to the outskirts of the village informing them that they may no longer have any contact with the inhabitants. <sup>4</sup>This however did not help, as Lightning was still able to see the inhabitants walking around and could still bother them. <sup>5 6 7</sup>

The king commanded them to appear before him: <sup>8</sup> "I have given you several chances for a better life, but I see that it is hopeless. You will leave our village and go and live in the wild bush. We never want to see you here again."

Thunder and Lightning had no choice but to obey the king and to accept the king's decision. They left the village, but remained angry with the inhabitants.

A great deal of trouble still awaited the inhabitants.

Lightning was so angry that he had been banned, that he set the whole bush alight. As it was very dry, the flames spread to the adjacent little farms and even to some of the huts. <sup>9</sup> Once again, the people were desperate. They heard his mother's mighty voice trying to stop her son, but as always it was too late, as the damage had already been done. <sup>10 11</sup>

The king called all his counsellors together to ask for help. After a long debate, they eventually came up with an idea. They decided to ban both Thunder and Lightning off the face of the earth. They had to go and live in the sky. This, the king told them. <sup>12</sup>

Thus they were sent off to live in the sky where they could not harm the people. At least this is what they hoped!

But things did not quite work out this way.

Lightning still loses his temper and from time to time cannot resist sending fire to the earth. Then you can hear his mother's loud, rumbling reprimand. <sup>13 14 15 16</sup>

The class will be divided into four groups: each group is represented by a specific symbol, like the examples below. Indicate in which group you are.

#### 4.6.6.9 Thunder



Figure 4.26

---

#### 4.6.6.10 Lightning and Fire



Figure 4.27

---

#### 4.6.6.11 People



Figure 4.28

---

#### 4.6.6.12 King



Figure 4.29

---

My pattern:

.....  
 Now, use the symbols to tell the story!

As soon as you know the story in music, you may read the story a second time and decide where you must play loudly and where softly. The further away Thunder and Lightning are sent, the softer the sound; the angrier the people become, the louder the sound!

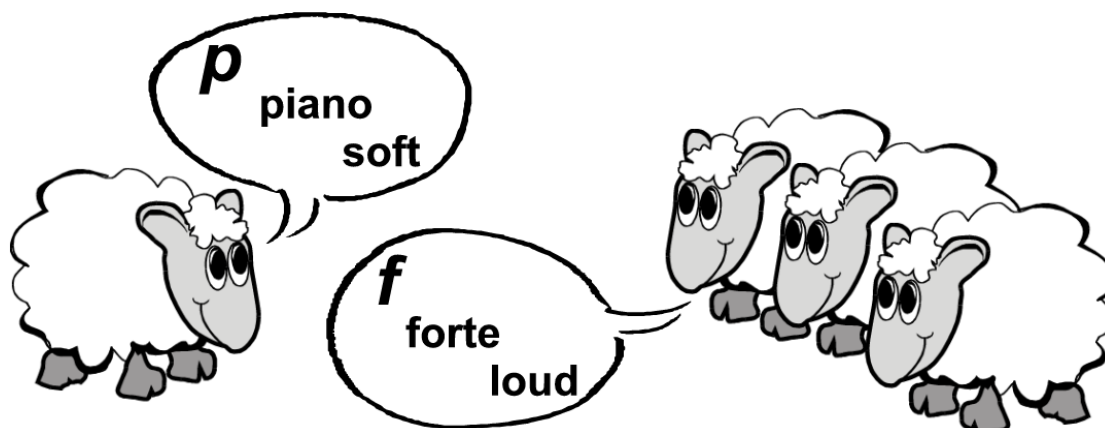


Figure 4.30

---

*pp* = very soft  
*ff* = very hard  
*mp* = moderately soft  
*mf* = moderately loud

#### 4.6.6.13 Assessment

##### LEARNING OUTCOME 1: CREATING, INTERPRETING AND PRESENTING

The learner will be able to create, interpret and present work in each of the art forms.

##### 4.6.6.13.1 Assessment Standard

We know this when the learner:

- 1.6 uses voice, body and found or made instruments to explore sounds and silence related to walking, running, and skipping note values, in order to explore rhythms and to create sound pictures;
- 1.7 composes and presents a short rhythmic pattern that has crotchets, crochet rests, minims and minim rests through body percussion;
- 1.8 makes in various tone colours, a simple wind instrument such as a Kazoo or Tshikona / Dinaka pipes, or percussion instruments such as shakers;
- 1.9 creates and presents melodies using voice and sound and natural instruments to demonstrate difference in pitch and note values.

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